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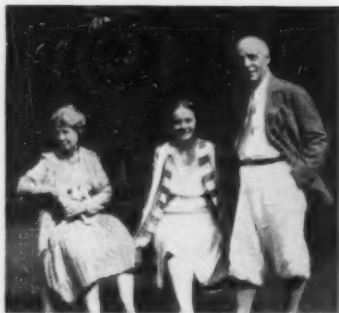
NEW YORK, SATURDAY, MAY 14, 1932

Price 15 Cents



Photo by Swaine, London

ERNEST SCHELLING



CARL M. ROEDER, with his wife and daughter at Great Barrington, Mass., where he has a summer class.



SYLVIA LENT, violinist, played at the annual breakfast of the Congressional Club of Washington, D. C. held recently, when Mrs. Herbert Hoover was guest of honor. George H. Wilson was at the piano for Miss Lent.



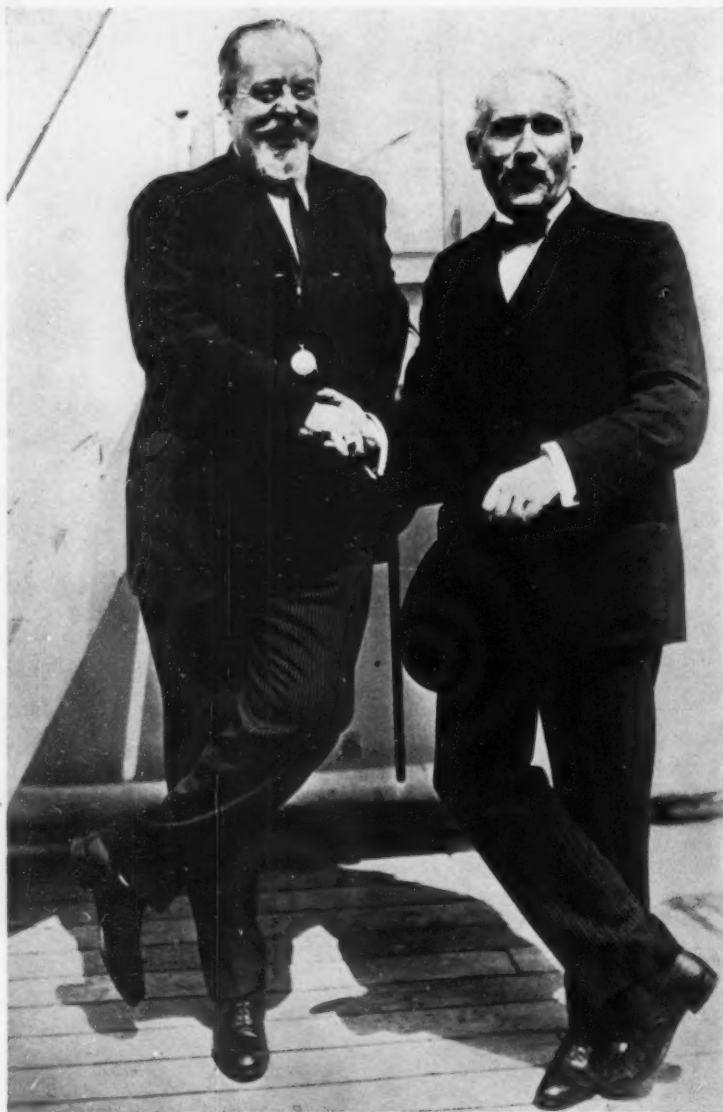
DR. OLGA SAMAROFF is to conduct the commencement exercises of The Philadelphia Conservatory of Music (Mrs. D. Hendrik Ezerman, managing director), which are set for May 16 in Witherspoon Hall, Philadelphia. The program includes a concert.



GLADYS SWARTHOUT AND FRANK CHAPMAN, photographed in their Fifth Avenue (New York) penthouse, shortly after their marriage had been announced. Miss Swarthout is the youngest member of the Metropolitan Opera Company. (Wide World photo)



MARGARET MATZENAUER and PAUL ALTHOUSE, two of the soloists in Verdi's Manzoni Requiem, with which the department of music education of New York University recently celebrated their centennial. There was a chorus of 350 students and alumni of the university, and an orchestra made up of eighty-four members of the New York Philharmonic. Dr. Hollis Dann conducted. (Althouse photo © Underwood & Underwood.)



FRIENDS AGAIN.

After a rift of seventeen years, Giulio Gatti-Casazza (left), general manager of the Metropolitan Opera Company, wishes bon voyage to Arturo Toscanini as the latter sails aboard the SS. Ile de France. (Wide World photo)



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Chicago Federation of Musicians Willing to Consider Salary Cut

Union Men Want Opera and Orchestra to Continue and Are Ready to Meet These Organizations Part Way in Order to Help Them to Continue — Amicable Agreement Expected Soon—Three-Quarters of Opera Guarantee Fund Already Raised — Louis Eckstein Offers Free Use of Ravinia Park to Symphony Orchestra

Chicago, May 9.—No agreement was reached today in the meeting between the Chicago Orchestra Association and the local Federation of Musicians. Another meeting is scheduled to take place later this week. Both sides are acting in a friendly and cooperative spirit.

RENE DEVRIES.

CHICAGO.—One of the major obstacles in the path of the continuance of the Chicago Symphony Orchestra and the Civic Opera was removed last week when the Chicago Federation of Musicians showed its first sign of willingness to accept the salary reduction proposed by both organizations. The cut would lower one of the biggest expense items of both the opera company and the orchestra. The exact rate of the reduction has not been definitely decided upon, and will be the outcome of further conferences. Although it is generally understood that any concessions which apply to the orchestra will also apply to the opera, no meetings between the Civic Opera officials and the union have been held, since the opera company is standing by its original edict that no steps for production will be made until the entire quota of \$500,000 a year for five years, needed for further production, is pledged.

James C. Petrillo, in speaking of the opera, referred to Herbert M. Johnson, saying: "Mr. Johnson has said that unless there is a cut in every direction the opera cannot go on. I am willing to meet him on that basis. I want to see the opera continue. It would be a great loss to Chicago if it were not able to continue, and we of the Federation of Musicians will do our share to help meet conditions."

"Neither do I want to see the Chicago Symphony go under, and certainly the members of the orchestra do not. Some of them have been there for many years. We do not think it fair, however, that the whole deficit of the orchestra, \$82,000, should come out of the salaries of the players. We are willing to go part of the way to meet this loss, but we should not be expected to shoulder it all. This is the smallest orchestral

loss in the country, anyway. The deficits of symphony orchestras in other cities run from \$100,000 up.

"I was in conference with the orchestral management until half-past ten the closing night of the season, hoping that we would be able to announce then that the orchestra would continue next season, but we could not come to terms."

On the other hand, the management, represented by Henry E. Voegeli, manager of the orchestra, stated: "Negotiations have been proceeding along friendly lines. We have

not reached a solution yet, but I am not without hope."

Herbert M. Johnson has announced that practically three-quarters of the \$500,000 has been raised for the coming year, and said he had "sincere hopes that we will reach the mark. We made many cuts in costs last years. We are making many more deep ones for the coming season, if it works out as we hope and there is a coming season. The cost must come inside of the guaranty limit. I have not talked with Mr. Petrillo yet, but I believe that he understands the situation and knows what we have to face."

Louis Eckstein, though discontinuing the Ravinia Opera during the coming summer, has offered the auditorium and its entire equipment to the Chicago Symphony Orchestra. He said: "I do not want a cent out of it. I will donate the park and pay all the park expenses. Mr. Stock and the orchestra can go in there for as long or as short a season as they want, and take every cent that comes in at the box office. This is an offer only to the orchestra, because I will not allow Ravinia to be used for any purpose that will lower the artistic standing it has built up for twenty years. But for the orchestra it stands."

Mr. Stock has intimated that he will confer with Mr. Eckstein after negotiations with the union have been concluded.

Austria Does Homage to Illustrious Son

Haydn Celebrations in Vienna and Throughout the Land—
Birth-House to Become a Haydn Museum—Deluge
of Haydn Music—Vienna, Mecca of Conductors—
A Violin Festival

By PAUL BECHERT

VIENNA.—Austria's celebration of Josef Haydn—her own "Papa Haydn"—might have, and should have been a huge international manifestation on the lines of Vienna's recent Schubert and Beethoven Festivals. Under present conditions, what with the world crisis, money embargo and other unpleasant accompanying features of international economic depression, the festival logically reduced itself to a more or less local enterprise calculated for home consumption and attended almost exclusively by the Austrian public.

The program, nevertheless, was a brilliant one, and splendidly carried through. The Staatsoper, by nature the representative Austrian institution to do homage to Austrian genius, was logically relegated to a secondary place, for Haydn's operatic production is slight and of lesser importance. Yet the management might have considered a production of that "new" Haydn opera now being staged here and there in Germany, Life

on the Moon. Instead, the Staatsoper abided by a revival of that charming little opera, The Apothecary, in a pleasant and amusing production staged by Marie Gutheil-Schoder, directed by Robert Heger, and sung by Elisabeth Schumann, Mayr, Gallos and Zimmerman, who were humorous and entertaining in their respective roles. To round out the evening, Toni Birkmeyer, our gifted *maître de ballet*, had devised a charming ballet on Haydn music, assembled by Robert Heger, which helped to make the Staatsoper's mite of the festival an agreeable enterprise.

Robert Heger also conducted one of the concerts calculated to represent Haydn in that most important side of his life work, oratorio. In Heger's fine production of The Creation, sponsored by the Gesellschaft der Musikfreunde, Ria Ginster, Julius Patzak and Ludwig Weber were the soloists. Bruno Walter conducted the performance.

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Lamarter's suite from The Betrothal (which is music composed for and performed at the New York premiere of Maeterlinck's play of the same title), Griffes' Pleasure Dome of Kubla Khan as orchestral numbers. The choral works were Mabel Wheeler Daniel's Exultate Deo, written for the fiftieth anniversary of Radcliffe College, and Bernard Rogers' cantata, The Raising of Lazarus. The playing of the orchestra was cordially appreciated and the chorus achieved success. Dr. Hanson conducted the cantata, securing a dramatic performance of Rogers' score.

On May 4 the festival shifted to Kilbourn Hall for its chamber music concert, in which the Eastman School Little Symphony was heard to advantage in a program of works by Porter, Bloch, Deems Taylor, and Bernard Wagenaar. Karl Van Hoesen has an able chamber orchestra and its playing, particularly of the Bloch four episodes for chamber orchestra and the new and entertaining Wagenaar sinfonietta, roused hearers to enthusiasm. The Hochstein Quartet gave a dramatic and arresting performance of Dr. Hanson's quartet in one movement, which that same quartet played on April 27 in New York at the National Arts Club. The piece by Martha Alten Douglas for piano, violin and percussion (a satirical exploit of jazz rhythms), amused the audience.

The concert of May 5 in the Eastman Theatre was by the Rochester Philharmonic Orchestra (Dr. Hanson conducting). It attracted a capacity audience which testified to its appreciation of the performance given.

(Continued on page 23)

Paris Hears Opera Based on Nudity

Music Is Well Made—Brahms Requiem Performed—New Chamber Music

By IRVING SCHWERKÉ

PARIS.—La Femme Nue (The Nude Woman), in four acts, on a play by Henry Bataille, libretto by Louis Payen, music by Henry Février, and which was created by the Opéra-Comique on April 22, makes an open bid for public favor. In other words, a work that is designed to "get" the customers, not to instruct, dazzle or elevate them.

Whether it will get them or not, remains to be seen for, as somebody wiser than I has remarked, He who counts on the public of nowadays is a fool, not only a fool but a—here, remembering the postal laws, the quotation ends.

La Femme Nue, then, is an opera in which the "big" emotion is striven for, Italian *verismo* gone French, so to speak. At least it is a method of procedure that does not strain or wear the intellect, though in Février's hands, it has not come across with the excitement of imagination or the frank brilliancy and showiness of achievement that distinguishes a Mascagni, a Leoncavallo and, above all, a Puccini. The tentative, however, is interesting as a reaction in a time when neither composers, producers or public seem to know which way to turn. Who cares if in displeasing the critical, it can still delight the greater number? Surely M. Février is not going to object.

The theatre, as Verdi used to put it, "is every seat occupied," and (in so far as I am able to judge) this terse definition was Henry Février's point of departure.

M. Février does not want empty seats, but the house sold-out, the box-office the recipient of many shekels. Who can gainsay him—is not the air full of actual and rumored closings, and are not people longing for better days?

While extolling M. Février's point of departure and finding it good, it is also necessary to remark that in following it up, he has pinned too much faith upon his chosen (the veristic) pattern as a power by itself. To one set of ears, perhaps more, the work did not ring true. The formula employed can render service only when filled with sincere, lyrical emotion. Magniloquence and artificiality of expression will not do. *Ersatzes* are not wanted.

THE NUDE OPERA

La Femme Nue was created as a play at the Renaissance Theatre in 1908. M. Février commenced the composition of his score in 1921. The libretto adheres faithfully to the Bataille drama and gives in fast, living touches its story of unrequited love and passion. The first act shows the Paris Salon: Pierre Bernier has just been awarded the Medal of Honor for his painting, La Femme Nue,—a portrait of his mis-

(Continued on page 17)

No Change in New York Philharmonic Personnel

According to Arthur Judson, manager of the New York Philharmonic, that orchestra's personnel will be unchanged during 1932-33. This is the first time in many years that the end of the season has brought no shifting or replacements in the ranks. With the exception of five first desk men, the complete Philharmonic is to be heard during the Stadium season, which opens eight weeks of nightly concerts on June 28.

Paris Acclaims Russian Violinist

(Special cable to the Musical Courier)

PARIS.—Robert Kitain, Russian violinist, scored a signal success in his Paris recital on May 3, playing a difficult program. He received an ovation and had to respond with five encores. Mr. Kitain was excellently accompanied by Marion de Guerre. I. S.

Sciapio Signs Contract

(Special cable to the Musical Courier)

PARIS.—Maurice Sciapio, American basso, has signed a three-year contract with the Opéra Comique, where he will sing leading bass roles. I. S.

Eastman School Festival Presented in Rochester

Premier Performances of Works by Mason, Inch and McHose
Interest Capacity Audience

By ROBERT SABIN

ROCHESTER, N. Y.—The Eastman School of Music's second annual festival opened on May 3 with a performance in the Eastman Theatre. This was given by the Eastman School Orchestra and the Eastman School Chorus, thereby following the plan of last year's festival in presenting the school's own ensembles as festival openers. Public interest in this project was amply shown last year; this year the local attention was even more pronounced, a large audience being assured by the distribution of all the tickets for the four performances before the opening date. Again Dr. Howard Hanson, director of the Eastman School and of the festival, provided for a concert devoted to choral and orchestral works, one of chamber music works, one of orchestral compositions in which a majority were given first performances, and a presentation of two American ballets with full scenic and costume productions. Conductors of the events were Dr. Hanson, Samuel Belov (conductor of the Eastman School Orchestra), Herman H. Genhart (associate conductor of the school chorus), and Karl Van

Hoesen (conductor of the Eastman School Little Symphony).

The National Music Librarian's Association met in annual convention at the Eastman School during this festival and its members were guests of the school at the performances. Among these were Otto Kinkeldey (librarian of Cornell University), Eva J. O'Meara (of Yale), Oliver Strunk (from the Library of Congress), Carleton Sprague Smith (of the New York Public Library), Jeffrey Mark (of the research department of the Carnegie Foundation), Paul H. Lang (of Wells College), Mrs. Margaret Mott (of the Buffalo Grosvenor Library), and Barbara Duncan (of the Sibley Musical Library of the Eastman School). Other guests included Dr. Daniel Gregory Mason, Randall Thompson, Bernard Wagenaar, Herbert Elwell and a number of musical correspondents. Herbert Inch, last year's winner of the Prix De Rome, came from Rome, Italy, to hear the first performance of his new symphony.

The performance of May 3 was composed of Powell's Natchez on the Hill; Eric De

CAN MUSIC BE MECHANIZED?

What the Personality of Artists Represents in Performance.

By HELEN REDINGTON

THE degree of man's civilization has always been measured by the nature of the tools which he made for himself. When flint weapons gave place to iron and steel it was said that man had progressed. And even in nursery legend Little Pig's house of brick saved his life when his brothers' houses of wood and of straw were of no avail. If Russia is choosing to follow in America's mechanized footsteps it is undoubtedly because Russia believes advancement lies in that direction.

But change of any kind always brings pain, rebellion, antagonism. The child made to leave his creeping on all fours and walk erect is reluctant and protesting. Man clings to the old and the familiar. Moreover when the advancement is on a large scale the process of shifting involves for many their means of livelihood. And in that case the struggle to maintain the old against the encroaching new becomes the fundamental battle for existence. Whenever a machine has been invented that could do the work of ten men, or of a hundred, those men who have been replaced are of necessity bitter. The whole shift in the commercial world from handicraft to machine-made articles has been attended by suffering.

But the result has always been to carry civilization on another step along the path from the original ooze to wherever it is that mankind is going. When the factory-made shoes replaced the hand-made ones more people were able to wear shoes.

We, the masses, are better dressed, better housed, better fed than we could ever have been without the machine to help us.

Nor have the old handicrafts died out as a consequence of this mechanistic incursion. We still prize hand-woven fabrics, hand-carved furniture. Our finest garments are not the result of quantity production but the work of skilled modistes. Even the log cabin has its place in our lives, and the tallow candle. But these things, because they are rare, because they are produced by ones instead of by thousands, have become luxuries. To be sure, as a result of our increasing mechanical skill, our luxury class is growing. In time once again all may be able to afford tallow candles if they like. But in the meantime that great majority, who in the old days lacked even a candle and so went to bed at sunset perforce, now have electricity. Life for the common man has been made richer, more comfortable, healthier, happier by this mechanization of industry.

Nor is it only increased physical well-being that the machine has brought us. Just suppose that for books we had only the old hand-illuminated manuscripts of before-printing-press days. Take from us the radio, and the phonograph, and the motion picture. Would the result be loss or gain?

HOW MECHANIZING AFFECTS MUSIC

For we are once again in a transition period. Having transformed our material surroundings, progress is attacking the spiritual. To the pictorial arts, has come the camera. The theatre has been challenged by the motion picture. And to music has been given the phonograph and the radio.

It is only natural that any who make their living by their knowledge and ability in some branch of the threatened arts should be on the defensive. They are wary, suspicious, fearful. Quantity production is again being substituted for quality. Is their fear justifiable? Is the artist, like the handicraftsman, soon to be reduced to catering only to the luxury-consumers, or as an alternative to become a factory-hand, turning out art products *en masse*?

This seems likely if the situation is really analogous to the commercial one. Though music is assuredly being mechanized, though it is being suggested that music schools refuse admission to any save exceptional students in order to spare our ambitious young the bitter discovery that they have been trained to a profession that no longer exists, nevertheless the end is still uncertain. Songs are not yet in the same category with shoes. An apparent similarity of issue between the art world and the commercial need not argue an identical outcome.

Since the machine invasion of the music arena has come somewhat more tardily than its incursion into the realm of the theatre and of painting it is possible for the musician to draw some comfort from the results in those allied fields. For the camera has

not ended portrait painting. It has been too apparent that there was something the artist had to give by way of interpretation that the photographic plate could not catch. To be sure portrait painting has always been a luxury product and so may be regarded as hardly a case in point. But the motion picture camera with its effect upon the legitimate drama is very apt to our argument. Its product closed theatres or transformed them for screen-dramas only, sent stock companies and road shows into the limbo. And when talking pictures were added to the silent, there seemed no argument left in defense of the old. The theatre, said everyone, was finished.

And yet—there is today a recrudescence of stock companies all over the country. Patrons of dramatic art seem to be discovering that they have lost something which the screen cannot give them. Pictures, talking or silent, have not succeeded like factory-made shoes in driving the original into

vaded the spoken stage. In the past a rolling back of the family living-room rug had always been accompanied by an amateurish banging on the piano. With the coming of the phonograph a well-played dance record was substituted. If this in any way imperiled the existence of pure music, let parents say. Nor could it be alleged that the possession of phonograph records lessened attendance at concert halls. A wider acquaintance with the names of artists, an increased revenue in the pockets of those same artists, seems in retrospect to have been the only consequence of the phonograph incursion.

Then came the radio, one mechanism giving place to another—a sort of battle of the giants—even as the silent picture had yielded to the talking. It was at this time that the dream was born of sitting at home in slippers, listening to ravishing music without the necessity of going where that music was being performed. The prom-

and better supplied by robots. But the carrying of quantity production over into the realm of the spirit is something else again. When it is a question of satisfying our minds instead of our bodies, the same laws cannot be said to hold.

PERSONAL ELEMENT IN ART

The contribution of the artist in whatever branch of art has been throughout the ages—himself. The singer has more to give than a pleasing sound issuing from a well-formed resonant cavity. The felicity that comes from listening to the virtuoso is not the result solely of his mastery of his instrument. The artist creates for us the illusions on which our spirits feast. He takes us where we cannot go unless he leads. Our inner life needs him and his gifts as much as our bodies need bread and meat. Nor is his power over us due solely to his possession of certain tone formation or finger dexterity. To be sure it is necessary that he possess a mastery of his particular instrument for it is by that means that he conveys to us that which he has to say. The more complete his artistry the more clear and satisfying will be his revelation. But it is not to his virtuosity that he owes his power. Technical perfection may leave an audience unstirred. Iturbi says that he tries hard not to get between the music which he is interpreting and his audience. And yet when Iturbi plays it is not to Chopin that we are listening; we are hearing what Chopin says to Iturbi. Just as in the theatre we do not hear Shakespeare's Juliet speak but Juliet as felt and interpreted by, say, Jane Cowl. Concerts are attended not for their programs but for their performers. You are not likely to hear anyone who has a ticket for a recital of Pianowski say, "I am hearing Mozart and Strauss and Debussy tonight." In all probability he will say simply, "I am hearing Pianowski." And to the musicianly question, "What is he playing?" it is more than likely that the answer would be, "I don't know." And then he will go, and he will listen with the keenest pleasure while the great pianist shows him what he finds in Mozart.

Unquestionably that which an artist has to give to his public is his own personality as exhibited by the particular branch of art which he has mastered. His voice, or violin, or piano is his means of expressing himself. But it is not the voice or the piano or the violin that draws his audience to him. It is the self back of those instruments.

The problem of the successful mechanization of music, then, depends upon this one thing. Can personality be transmitted by phonograph or by radio-plus-television as completely as by actual, physical presence? If it can, then indeed the slippers one wins and easy-chair music will soon be the only variety available. If it can, then concert platforms and opera footlights are obsolescent. And the sooner singers adapt themselves to the technic of radio-production the surer are they of being able to continue to eat.

WHAT IS PERSONALITY?

Personality. A term like ether and protoplasm and relativity that we use glibly and cannot define. It seems to be a sort of electric, psychic force communicable from one individual to another. But what are the laws of that communication? For it is personality rather than pure musicianship that is responsible for filling concert halls and opera auditoriums and teaching studios. A concert manager does not enlarge upon the breath-control or top tones of the singer for whom he is arranging a tour. He talks only of her drawing-power. "She packs them in," he says. And the local agent engages her. She has, in other words, a personality that reaches and pleases her audience. And it is this force of personality rather than mechanical perfection of transmission that is going to decide the success or failure of the radio as a substitute for rather than as supplementary to the concert and opera auditoriums. Is long-distance radiation of psychic forces possible as well as of physical?

That question is difficult to answer. What laws govern the carrying over of the impressions of personality? Is the body the only means of expression possessed by the spirit? That the body to a very large degree expresses the inner self is certain. We form our impressions of one another by what we see one another do, by what we

Once Overs

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By C. D. Batchelor

GREAT GRANDFATHER'S GREAT GRANDFATHERS
"MY DEAR, WHY DON'T YOU TURN IN ON THE SYMPHONY CONCERT TONIGHT? MY DEAR, I CAN'T BE BOTHERED."

So This Is Progress.

Reproduced by permission of New York Evening Post

the luxury class. The explanation may be that the picture is not sufficiently identical with the theatre offering. Because of its different technic it has had to use a different type of story. This in turn has drawn an audience that is not quite the old theatre-audience. And the reawakening interest in the legitimate stage performance may indicate that this neglected, or lost, or transformed audience is stirring again and demanding sustenance.

PHONOGRAPH AND RADIO INVASION

Whether or not this is the reason, the fact remains that talking pictures have not succeeded in replacing flesh and blood performers. Surely the drama furnishes a closer analogy to the problems of musical production than does the standardization of commercial articles. If the stage can live despite pictures, then the operatic and concert platform should be able to survive the encroachments of the phonograph or the radio, even if the latter comes to be reinforced by television.

The phonograph was the first musical mechanism to threaten the field of individual performance, just as the silent film in-

use of television has added to this dream. The equivalent of a talking picture in your own home: the eye and the ear both gratified. To him who believes easily, it would seem that the slippers one wins and that home-life is to return to the American people; music like shoes is in the process of being mass-produced, concert and operatic artists will soon be as extinct as dodos; music as an art is finished. And only the standardized, tricky trade of radio-performance is left to those who would be heard musically.

Against a too ready acceptance of the foregoing conclusion two facts range themselves. Photography has not killed portrait painting. The talking picture has not ended legitimate dramatic performance. Why not? The mechanization of the physical facts of our life is being increasingly accomplished. The making of bread has been taken out of the housewife's hands and given to the mixing machine. Electrically run sewing machines replace the old foot treadle. Our president is served by a mechanical cooling system instead of by a slave-waving-fan device.

Admittedly our material wants are better

IN NEXT WEEK'S ISSUE:

IMPORTANT WORKS OF THE NEW YORK SEASON—by Lazare Saminsky

SHOULD COMPOSERS REFLECT ONLY THEIR PERIOD?—by Charles Wakefield Cadman

A CONCERT—1932—by Edwin Simmons

hear one another say. If this is all, then the radio-television instrument ought to carry an adequate impression of the artist performing before its receiving apparatus.

Take, first, the appeal to the eyes. Is a photograph as successful in portraying character as an actual glimpse of the original? If you examine the photograph of a stranger, you do receive a definite impression of the person whose picture is in your hand. For that photograph substitute a portrait. The impression will be more distinct. You have added to your own interpretation of the features that of the artist who made the painting. If he saw truly and set down adequately that which he saw, your estimate is clearer. But then let the person himself enter the room. With your first glance you will begin to enlarge upon and correct the impressions already received. Just as the portrait carried you farther than the photograph, so will the physical presence tell you something that neither could convey. Nor does it seem to be just a matter of color, contour, gesture. It is as if an electric current between your hidden personality and his made contact and conveyed an impression. Add to the discrimination of the eye that of the ear as well, and the power of diagnosis will be increased. But the appeal to the ear alone is perhaps less successful than to the eye. If you are talking on the telephone with a person whom you do not know, the voice will not convey to you a great deal; not enough, certainly, to justify you in coming to any momentous decision involving the trustworthiness of the person to whom you are talking. But add to this telephone conversation, a face-to-face meeting and you will have a definite impression as to whether you wish to become further associated with him. Would a phonograph added to the telephone impression have been as adequate?

If mankind was merely physical responding only to physical stimuli then mechanically reproduced sights and sounds would be as efficient a way to meet the world as by direct contact. A plant does as well

under artificial sunlight as under real. A hill may be washed away by a stream of water directed by a force-pump as successfully as by a natural, mountain torrent. But since spiritual tentacles supplement man's sensory ones, his responses must vary according to the power of those psychic contacts. Artificially reproduced sights and sounds do not give the same reaction that the originals do. And so long as this is true, so long as this essence of being is incommunicable save when one is in the actual presence of another, the concert and the operatic stage cannot be satisfactorily supplanted by mechanical media.

UNIFIED SEEING AND HEARING

Partial carrying over of personality by the radio and by the talking picture is of course attained. And the more familiar the auditor is with the performer the more complete the illusion, since unconsciously his imagination adds to that which he sees and hears all his previous impressions. Yet suppose a motion picture fan were given his choice between seeing Greta Garbo on the stage or on the screen, the production being otherwise identical, is there any question as to which he would choose? Otherwise would those performances be so crowded when the star is advertised to appear in person? He may prefer screen plays to the legitimate offerings because of a certain personal slant in the matter of story. He may prefer screen stars to those of the speaking stage, due to his greater familiarity with them. But given the same play, the same star, the same cast, and it is most unlikely that he would choose the screen. Reality will always have the advantage over pretense. "I am half sick of shadows," said the Lady of Shalott.

The radio, like the phonograph, has done yeoman service in supplementing the real. To anyone so circumstanced that it is impossible to hear an eminent opera singer in any other manner, it is a great joy to hear that artist's voice over the radio. Yet no one so hearing, would claim that the pleasure was as great as would have been received

at concert or opera. That which the singer gives to the impersonation of a role can never be transmitted. The stage temperament and the enthusiasm of the platform manner enchant the seeing audience as no mere voice-transmission could possibly do.

How much of our pleasure in musical entertainment we owe to the personalities of the artists over and above their actual virtuosity we may not realize. Thinking back over the season just gone, what are the impressions that come to mind? Are they remembered vocal excellencies? Never, probably. We are never conscious of health: only of sickness. When a singer is off key you speak of it; seldom when the voice is true. Not because human nature is naturally unkind, but because the false calls attention to itself. Whenever technic in any art is noticeable there is something wrong with it. The more perfect the method of expression the more complete will be the hearer's absorption in what is being said rather than in how. If the river bed is smooth, the surface of the stream is so even as to seem motionless. Only when the water must pass over a rocky, twisting and turning course does it boil in tumult. Therefore certain names will recall qualities of personality rather than musical artistry. We will remember that a certain Metropolitan Opera prima donna has added to her other triumphant impersonations a comic role that widens our conception of her personality. Never before had we quite seen that fascinating, delightful creature sitting on the stage, grabbing at the prompter's book. No radio could have shown us that child, and no photograph. A grown-up playing at childhood seldom succeeds. The artist in question did. She sent a wave of something over the footlights that kindled.

TRIUMPH OF THE INDIVIDUAL

This ability to project personality is one of the qualities that goes to make up an artist. The warmth and enthusiasm that come from an audience electrified by the perception of that which the artist is creating cannot be described. Perhaps it is her

supreme possession of this quality that has made another Metropolitan soprano so beloved. This, and the perfection with which her body says that which she wishes it to say. Indeed her ability at pantomime is the final argument in the contention often made that all opera singers should be trained first as dancers. Yet her powers are more than vocal, more than pictorial. She creates and projects the illusion of the character which she is portraying.

Just as does a Metropolitan tenor who comes to mind. It is not only his voice and physique which make him the romantic hero par excellence. There is in the man himself something which he gives to his audiences making for the time being romance conceivable. Not only is he able to apprehend a romantic role; he is able also to project that conception.

There may be people for whom a singer's only claim to worth is in the technical perfection of his tone production. To such, given a flawless instrument, a radio-reproduced song recital would be as satisfying as one heard in a concert hall. But to most of us the singer must do more than render the musical pattern of the song; must create for us the illusion back of the lyric. And to do that the vocalist must be able to make spiritual contact with us. If Pélleas et Melisande is no more than Claude Debussy's opportunity to write exquisite music, then the radio reproduction might satisfy. But for anyone who wants to believe as well as to see and to hear, the cast must be able to do more than to sing and to act the roles. They must have spiritual access to their hearers, if they are to make them feel. It is in order that they may be emotionally stirred that most people frequent recitals or operas. And it is the ability to compel emotion in another that makes of a man or woman an artist.

Therein lies the answer to the future of music. So long as there is in human beings this need to feel as well as to see and to hear, music, despite mechanical encroachments, must remain an art.

TURNING MUSICAL HISTORY INSIDE OUT

Strange Facts Which Are Assembled Here Into an Incredible Musical "Believe-It-Or-Not."

By DAVID EWEN

THE world is so full of strange places and things that Robert L. Ripley ("Believe-It-Or-Not") has been capitalizing handsomely on them for several years and will undoubtedly continue to do so for a long time to come. Years ago Hamlet said that "there is more in this world than is thought of in our philosophy," therefore posing himself as the only forerunner to our Ripley (believe it or not).

If Ripley had been a musician he might have found another rich mine of ideas in music, too. Having failed to avail himself of all this remarkable material (except for one or two negligible facts), I shall do so for him. There are more strange things in music, dear reader, than you who have studied it a lifetime would care to believe.

One more thing: I would not for the world imply that everything I state in this article is startlingly new. Why does it have to be? But whether it is startlingly new or not, everything mentioned here is a curiosity—and therefore deserves its place in the museum of "Believe-It-Or-Not." Believe it or not, gentle reader, but everything said in this article—new or old—is true.

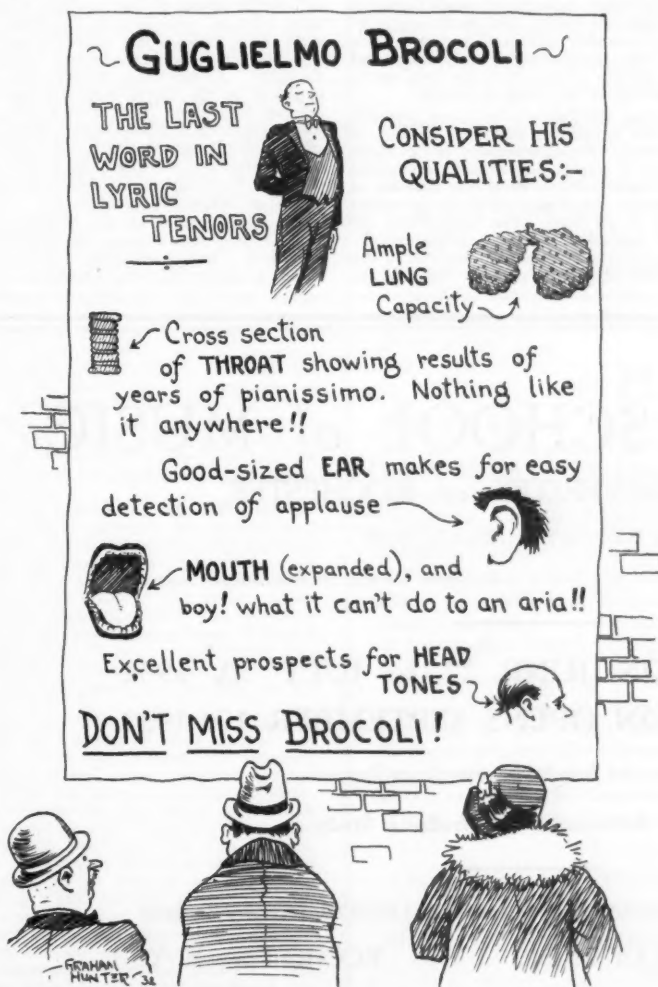
For the first of our "Believe-It-Or-Not" it is only fitting that we should go to the father of modern music—Johann Sebastian Bach. Here is a fact which you must have heard again and again, but it is a choice item anyway. Bach was the father of seventeen children, all of whom were excellent musicians. And here are two other believe-it-or-not facts about Bach, which are somewhat less familiar: Bach's complete works represent a little more than 500 printed volumes. (See the recent edition which the Bach Gesellschaft has brought out). Bach's music was virtually unknown and unperformed until the middle of the eighteenth century when Felix Mendelssohn revived (rejuvenated), the St. Matthew Passion.

Not startling, you say? Well, here is some other precious data which may appeal to your sense for phenomena: The English horn is neither English nor a horn. Mozart's full name was Joannes Chrysostomus Wolfgangus Theophilus Amadeus Mozart. (Don't believe me? Look up your favorite encyclopedia for verification.) The three greatest musical compositions with Spain as a theme and utilizing Spanish themes, were composed by Frenchmen. (If you're doubting it, the names are Chabrier, Ravel and Debussy. The compositions? Espana, Rhapsodie Espagnole, and Iberia.) Harold Bauer, one of the world's greatest pianists, took piano lessons for only one year. Beethoven composed some of his greatest masterpieces (the last quartets, Missa Solemnis, the ninth symphony, etc.) while he was stone-deaf.

That is only the beginning. If your appe-

tite is still keen for other musical curiosities, who am I to withhold my information from you? Do you know that one of Europe's greatest living pianists is one-handed? (His name is Wittgenstein, and such composers as

Richard Strauss and Erich Wolfgang Korngold have composed piano works for one hand expressly for him. He lost his arm in the war, but he still gives extensive concerts throughout Europe.



"BELIEVE-IT-OR-NOT"—THE FUTURE ADVERTISING.

And, believe it or not, the theme of Brahms' very celebrated Variations on a Theme of Haydn was not composed by Haydn. (This is probably a hard nut to crack, but it is true nevertheless. The theme is an old church chorale called the Chorale St. Antoni. Haydn used this chorale, but he did not compose it.)

Nathaniel Shilkret (just to add variety to all this) has recorded more than 50,000 compositions; and he himself has composed to date over 2,000 works.

Felix Mendelssohn was not born a Jew. (Mendelssohn, although he is generally called the greatest Jewish composer was not born a Jew for the simple reason that his father was converted to Christianity before Felix was born.)

Arturo Toscanini knows from memory—measure for measure, note for note—practically the entire symphonic and operatic repertoire. This exceeds more than a thousand compositions, and includes such voluminous works as the four-hour St. Matthew Passion of Bach and the six-hour operas of Wagner.

Mozart (he is a believe-it-or-not in himself) composed his first work (a minuet) when he was three years old, and began composing his first piano concerto at the age of seven.

Arthur Sullivan, of Gilbert and Sullivan, thought that his Irish symphony, Golden Legend, and his Ivanhoe opera would bring him immortality, while he looked upon his comic operas as intellectual and shameful slummings. And look at the trick fate has played on him.

Lucrezia Bori lost her voice for several years and was compelled to retire from all singing. Her voice returned quite suddenly—and it proved to be more beautiful than ever before.

Thayer's famous life of Beethoven was written in English, made its first appearance in print in German, and then had to be translated into English when it was published in this country.

Mendelssohn composed what musicians everywhere consider his greatest and most inspired work, at the age of seventeen. (The overture to *Midsummer's Night Dream*).

And equally incredible is the fact that Franz Schubert composed his two greatest songs between the ages of seventeen and eighteen. (The *Erlkönig* and *Gretchen*).

Wagner composed his famous Ring Cycle backwards. Parts of *Götterdämmerung* were written first, then *Siegfried*, then *Walküre*, and finally *Rheingold*.

You don't believe any of these facts? Well, don't bother sending any stamped envelopes for verification. I have a weakness for keeping stamps. Just reach for an encyclopedia. Don't ask me.

PIANO STUDY MUST BE BASED ON EMOTION, NOT MERE TECHNIC, SAYS MARIA CARRERAS

Italian Pianist-Pedagogue Summarizes Development of the Instrument

Maria Carreras, daughter of Italy, like Cristofori, inventor of the piano, and Scarlatti, first master of the instrument, is convinced that the piano is on the eve of a new renaissance in America.

Let others prate of methods and mathematics. Mme. Carreras is concerned with the piano as a perfect medium of emotional expression for pent-up Americans. Technique is taken by the eminent Roman pianist, pupil of the peerless Sgambati, and the great master, Busoni; but the piano is more than a complicated mechanical apparatus which must be subdued by the pupil. Too many teachers emphasize this physical aspect and



MARIA CARRERAS

lose sight of the true function of the instrument: individualized emotion.

"Perhaps these sobering days," said Mme. Carreras, when asked about her approaching summer master classes in New York, "will bring us nearer to the correct musical outlook. We need music as never before as a personal refuge and infallible solace. I feel that we have come to recognize this truth. That is why I believe this summer will be a strikingly propitious time to inaugurate my master classes, a project I have had in mind for years.

"On every side today we find a need for outlet. Music with its self-imposed discipline will satisfy the cravings of our music-hungry people. Music, the language of the soul, of the heart, which gives utterance to every human emotion. It conveys our hidden, innermost thoughts as no other means can. It is the truest and most perfect means of expression of life in all its grandeur, pomp or squalor.

"Instead of striving for this message of music," continued the concert artist and teacher, "the student too often strives for mere technical mastery. Instead of becoming master interpreters they become, for the most part, master technicians, or master tone-producers.

"Only the pianist who truly understands life and the scenes about us can interpret music tellingly. Otherwise, something is missing—the real overtone of our existence. I do not mean that each of us must experience every shade of passion, or run the whole gamut of human experience. Fortunately, the artist can glean his knowledge vicariously. But he must have a real insight into the lives of others, not a mere glance at the surface. The artist, the poet, knows all, sees all. When this knowledge is made a part of one's life, then the artistic nature within us is enriched. Infallibly the public can detect this equipment of the artist, for this profound compassion is made to live in the interpretations of the masters. These masters lived their compassion in their works. To re-create the masters' thoughts the pianist must summon the same kindred understanding.

"Music, we then can understand, is sublimated emotion. The history of piano mastery too often leads us astray to the barren, arid fields of mere digital acrobatics. In Italy, I believe, we have achieved a sane balance in music. Opera is a national pastime but instrumental mastery, symphonic, chamber music, is just as firmly rooted in the native soil. This encouragement of all phases of musical art is largely due to the pioneer efforts of my master, Giovanni Sgambati, who passed away in Rome in 1914. When Liszt came to Italy, Sgambati became his pupil and disciple. Sgambati conducted symphonic concerts in Rome and acquainted the public with the beauties of the Beethoven symphonies, and the Liszt innovations with the orchestra. Wagner took a great interest in Sgambati's compositions and found a publisher in Germany for his chamber music.

"Liszt was at once the embodiment and the culmination of the Golden Age of piano playing. Italy's greatest genius of the piano, as composer and virtuoso, Busoni, was the founder of another piano epoch, the era which knew the instrument as the synthesis of the orchestra and the medium of inexhaustible emotional resources. Even as a young girl while coaching with Busoni in Berlin, I could see how the greatest contemporary masters of the piano were profoundly influenced by Busoni's technical formulae and new approach to the instrument. Without any disparagement of any of the eminent masters, I can observe that many of them embodied Busoni's technical ideas with vast profit. And the Busoni technique is thoroughly alive and modern in this day. The principles of 'relaxation' and touch, rightly emphasized in the 'new' methods, are all to be found in Busoni.

"In my childhood there were virtually only two schools of pianoforte playing in Italy: that at Rome, dominated by Sgambati, and that of Naples, dominated by Beniamino Cesi. Sgambati was under the influence of the modern liberal ideas of Liszt, the master pianist of all time. The Cesi school required meticulous neatness, brilliance, elegance, clearness—excellent qualities. But these qualities were sought in the Cesi pu-

pils to the exclusion of the broader musicianly qualities which the artist-pianists of today identify with fine piano playing. The Cesi methods were severe and austere; the hand was held continually in a position parallel to the keyboard. The finger action was high and forced—not unlike the method employed in the Lebert and Stark School at Stuttgart. Perhaps the paralysis which this master suffered was the result of this exhausting rigidity.

"I have cited these two opposing systems as reflecting technical conditions which are repeated in every age of music; a futile and unending struggle between the teachers who believe in technic as a means to the end—emotional expression—and the technicians who demand a physical mastery at any cost.

"Americans, with their tremendous capacity for work, are able to grasp the most abstruse technical problems. We still have a little way to travel," and Mme. Carreras smiled, "before we can have the same general comprehension of the poetic nature of music. And there is the need—to unite the poetry, the inmost expression, with this technical gift.

"That is why Americans are a race of natural piano players." M. T.

Buffalo Orchestra Makes Its Début

Teachers' Choral Union and Guido Concerts

BUFFALO, N. Y.—A newly organized Buffalo Symphony Orchestra of eighty men, under the conductorship of John Ingram, made its official début at Elmwood Music Hall, before an enthusiastic audience that filled the hall and was highly appreciative of the fine program and its excellent presentation. The Bach Prelude-Choral-Fugue, Debussy's *L'Après Midi d'un Faune*, and Wagner's prelude to *Meistersinger*, comprising the first part of the program achieved ovations. The Tchaikovsky symphony No. 5 in E minor was played with brilliance and wide range of tonal color. Erich Beu, concertmaster, and Benno Rosenheimer, manager, were accorded a share in the expressions of commendation.

The Women Teachers' Association presented a new organization, the Buffalo Teachers' Choral Union, under the leadership of William Breach, in a concert at Elmwood Music Hall. The chorus of 250 women's voices had the assistance of a teachers' orchestra, Bernice Johnson, coloratura soprano, Geraldine Ayers Ulrich, contralto, Mildred Laube Knapp, harpist, and Mrs. William Breach, pianist. The chorus made a distinctly favorable impression, the list of offerings pleasing the large audience and the orchestra giving excellent support. Miss Johnson, who won in the local Atwater Kent audition last fall, disclosed talent, a winning stage presence and a voice of flexibility. In her solos, encore, and participation in the choral numbers, she was heartily applauded. Miss Ulrich sang the solo passages in a d'Indy cantata with good effect. Mr. Breach shared in the honors of the evening, and informally made brief remarks acknowledging the assistance given him in preparing the program.

The final concert of the season of the Guido Chorus was given at the Hotel Statler (Seth Clark conducting, Robert Hufstader, accompanist) with Santina Catalano

SPANISH REPUBLIC CELEBRATES FIRST BIRTHDAY

MADRID.—To celebrate the first anniversary of the proclamation of the Spanish Republic, the Orquesta Sinfónica, conducted by Enrique Arbos, gave a gala concert in the presence of the President of the Republic. This took place in the Teatro Zarzuela, and with the collaboration of the "orfeones," (choral societies) of Bilbao, Pamplona and San Sebastian. Besides classical works, characteristic choral works from various regions of the country (Castille, Catalonia, Navarra and the Basque country) were heard. To celebrate the same occasion, the University Orchestra gave a festival concert in the Carcel Modelo, the great Madrid prison, for the benefit of the prisoners. At a banquet for the musical societies who had forgathered to do honor to the Republic on its first anniversary, the minister of education, Fernando de los Rios, made a speech in which he said that only through the renaissance of Spanish music could a rebirth of Spanish culture be accomplished. E. I.

Leone, of Rochester, soprano soloist. The offerings of the chorus aroused enthusiasm. Ralph Taylor, tenor, and Emerson Knaier, baritone, contributed solo parts with excellence of effect. Mrs. Leone's début in her home city was a decided success, her voice, versatility of style, abundance of temperament and charm of personality, winning her hearers. Mr. Hufstader supplied admirable accompaniments both for soloist and chorus.

Anna Kowalska, pianist, made a successful appearance as soloist at a concert of the Polish Singing circle. In compositions by Chopin, Albeniz and Rachmaninoff, her playing won considerable applause.

Leslie Barnette gave a piano recital for members of the Twentieth Century Club, winning favor in his presentation of Bach, Brahms, Scriabin, Griffes and Debussy compositions.

Lester White, Jr., pianist, was successful in a recent appearance with the Niagara Falls High School orchestra, when he played the Mozart A major concerto. L. H. M.

Music in Havana

HAVANA, CUBA.—The tenor Giuseppe Ra-daelli, who has returned to Italy already, sang two performances of Pagliacci and one of Tosca before sailing. His companions in the first mentioned opera were the baritone, Augusto Ordenez, and the soprano, Maria Fantoli. In Tosca, Ordenez assumed the role of Scarpia and Caridad Suarez that of the heroine. In this performance the tenor Finzi was particularly good in the small role of Spoletta.

The feature last month in our musical centres was the presence in Havana of Ossip Gabrilowitsch, pianist and conductor. At the Teatro Nacional he played selections from Bach, Haydn, Glazounoff, Chopin, Ravel and Debussy and a Schumann concerto, with great success. He conducted the overture to Wagner's *Mastersingers* and the fifth symphony of Beethoven. His performances won as great a success as Maestro Pedro Sanjuan's, who directed the orchestra while Gabrilowitsch played the piano. R. M. A.

Norden Conducting Benefit Concert Series

N. Lindsay Norden is conducting a series of concerts this month for the benefit of unemployed musicians, in the Church House of First Presbyterian Church, Germantown, Pa. These programs began May 9 and continue each Monday evening in May, with the exception of May 30, when, on account of the holiday, the concert is postponed until the following night. The orchestra is made up of twenty-five musicians from the Philadelphia Orchestra, Alexander Zenker, concert-master, and Mr. Norden, conductor. The first event brought the WIP Radio Choir, thirty solo voices under the direction of Mr. Norden. Orchestral numbers were by Schubert, Pierné, Tchaikowsky, Wagner, Grieg and Elgar; choral music by Mozart, Balakireff, Purcell and others.

Sidonie Goossens Arrives

Eugene Goossens, conductor of the Cincinnati Orchestra, and Mrs. Goossens are being congratulated on the arrival of a baby daughter, born April 22, who has been named Sidonie after two members of the conductor's family.

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JAZZ IS DEAD BUT TANG AND COLOR WILL SURVIVE IN AMERICA'S FUTURE CLASSICISM, SAYS GROFÉ, FOUNDER OF THE "NEW SCHOOL"

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Grofé is the architect of our modern folk music, the combined Frank Lloyd Wright



Photo © by Harold Stein

FERDE GROFÉ

creator of a new idiom in music, conducting his *Grand Cañon Suite*.

and Raymond Hood of our skyscraper era. He created a temple for a vagrant fugitive form of music. He gave line, form and substance to the restless surges of our folk in post-war America. He discovered the earthy beauty of a nation's songs and reproduced this in new and strange colors. Even the orthodox musicians who did not at once recognize a legitimate form of American musical expression in what is loosely termed jazz, were unanimous in their approval of Grofé's contribution—the new "orchestration." These dissenters might frown on Paul Whiteman's music at its Aeolian Hall debut in 1924, or George Gershwin's *Rhapsody in Blue* when it was introduced by Walter Damrosch and his New York Symphony at Carnegie Hall the same year. But the musical surprise of these events can scarcely be overestimated.

Jazz had broken out of bounds and had invaded the concert auditorium. Who can forget those indignant snorts, quickly swallowed up, however, in the paeans of delight over the piquant, startling strangeness of music in unfamiliar garb—the ingenuity of the revolutionary scoring. A new musical influence was born. Yet the man who had winged these events with his invention remained in the background, not unsung, because Ferde Grofé was known the width of the continent as the arranger and innovator of the new type of music, the Cromwell who had made the king, the musician

who had orchestrated the *Rhapsody in Blue*. In three weeks Gershwin and Grofé had completed the pioneer work of this kind and were ready to launch their experiment. Osgood likened the Grofé feat to Kipling's accomplishment with his airship tale, *The Night Mail*, conceived "long before the trans-oceanic flight was considered even a remote possibility, an entirely new nomenclature to fit the various parts and doings of his ship; invented so cleverly that you felt no other names could possibly have fitted the objects or actions to which he applied them. Grofé did something similar in orchestrating the *Rhapsody*. His was the problem of scoring a jazz composition at least five times as long as any that had ever been scored before, and of doing it without allowing the orchestra color to become either monotonous or inappropriate. It was all pure invention, for there were no precedents." This experiment marked the beginning of Period Number Two for Grofé: the period of creating the new kind of instrumentation. Period Number One, to use Grofé's own words, was the "honky-tonk" period.

Representing the fourth generation of serious musicians, Grofé has lived a number of lives in one. On his maternal side, Grandfather Bernhard Bierlich was first cellist with that other excellent player in the Metropolitan Opera orchestra, Victor Herbert. His mother was a cellist, pupil of Klengel at the Leipzig Conservatory. Uncle Julius Bierlich, a César Thompson disciple, was long concertmaster of the Los Angeles Symphony. During Tandler's conductorship, there were at one time three generations of the family playing in the orchestra, with Grofé as a viola.

"My instrument today? Mostly the piano—I suppose," replied Grofé when we found him in his hilltop studio in New Jersey, "and sometimes those—" indicating a few stringed instruments on the walls. One instrument was a diminutive fiddle which he played as an infant. On the piano were heaped manuscript paper and bits of his *Grand Cañon Suite*, his *Tabloid*, stacks of orchestral sketches. I picked up one of the latter fragments at random.

"A new fugue," he explained, "a little idea I have been working out for orchestra." We fingered another page: it turned out to be a piano sonata.

We asked about his association with Whiteman. "That is ended after thirteen years," he replied, "Now I am strictly on my own after eventful, exciting seasons."

"I have been almost everything," he smiled, "that is everything musical and non-musical: iron-puddler, milkman, pressman—then, I fell completely into the hands of music. It seemed that I could not escape. I played the piano in the movies in the West—" and Grofé told of days in mining camp towns where he lived and sang and played with the gusto which always has been his. He wandered with his music to mining camps, cities, Gold Coast resorts, everywhere detecting the racy tunes in the air and soil.

"Steeped as I was in the classics, I could always find a refreshing tang in the tunes and rhythms which would strangely flit through the country, as if in response to some inner impulse," he continued. "Here, it seemed to me, was the mother-soil of music. So I listened always and stored my mind and fingers with all these refrains and pulse-beats of our medley of mixed bloods and nations."

"The old formulae of these folk tunes followed familiar patterns: the cut-and-dried dominant, diminished seventh and dominant seventh harmonies which always led to the refrain. Then Jerome Kern's *Magic Melody* began a fresh epoch in this realm. Other innovators came. Something was happening to music, the primary movements of what I thought—and still believe—will evolve into a distinctive American school, reflective of our race and geography—American to the core."

Grofé met Whiteman in San Francisco during the cataclysmic days of the war period. Grofé had captured the rhapsodic ebullience of 1917 dance musicians and had transferred the improvised music to paper. He conceived his own ideas in ensemble playing and he made it practical for the improvisers to reproduce their own performances. He virtually introduced the score and formalized the art with his new and radical grouping. The old-time group of piano, flute, cornet, clarinet, trombone, a violin or two and drums, was doomed. A revolutionary combination was to be born, collecting the saxophone, trombone, trumpet, tuba, violins, banjo, drums, piano—and Grofé was

(Continued on page 16)

COLETTE d'ARVILLE

French Soprano



CARMEN

Allentown, Pa.—*Morning Call*, December 17, 1931.

"French Singer is Brilliant as 'Carmen' . . . "destined by the genius of her interpretation to become the country's favorite . . . took audience by storm . . . thrilled at her impassioned acting . . . rare combination of youth, beauty, high vocal attainments . . . vivacious and intensely earnest."

Allentown Leader, December 17, 1931.

" . . . glowing presentation by the beautiful and talented Colette d'Arville . . . a capacity audience . . . possessor of a soprano voice of infinite range and tone . . . showed herself a consummate artist, not only in vocal endeavor but in histrionic ability . . . sparkling, vivacious, petite, seductive . . . voice that takes the top notes with the utmost ease . . . took the audience by storm . . . rendition of 'Card Song' was sensational."

Paterson, N. J.—*Morning Call*, December 11, 1931.

" . . . charming presentation of her role . . . heartily applauded."

Washington, D. C.—*Washington Post*, January 10, 1932.

"Colette d'Arville scores as Carmen . . . won the audience's heart."

Washington Herald, January 10, 1932.

"Mlle. d'Arville hints of Farrar, Pons, Bori, yet she is distinctly d'Arville."

Harrisburg, Pa.—*Telegraph*, January 16, 1932.

"Colette d'Arville was the most realistic 'Carmen' imaginable . . . well blessed with a glorious voice of splendid qualities . . . she has a great future."

MIGNON

Montreal, Canada—*La Presse*, April 15, 1932.

" . . . Colette d'Arville conquered all hearts. She brings to the role of Mignon a personal quality, ardent acting, a rich emotion, heart, magnetism, and a voice which is warm and beautiful . . . tremendous ovation . . . a real triumph."

Quebec, Canada—*Le Soleil*, April 18, 1932.

" . . . this young star possesses a voice which is rich and crystal like . . . she played Mignon with a warmth and ardor which only youth can give . . . the success of the performance was due to her and the public shared this opinion and applauded her to the end."

Quebec, Canada—*La Patrie*, April 18, 1932.

" . . . the role of Mignon suits Miss d'Arville to perfection and it earned for her a most enthusiastic reception. The young debutante displayed a talent which promises much. She was in turn captivating and pathetic and played with a sincerity which was deeply moving . . . a rich voice, supple, expressive . . . her 'Connais tu le pays' was greeted with prolonged applause which was richly merited."

Among Miss d'Arville's concert engagements this season were appearances with the Plaza Artistic Mornings, the Biltmore Musicales and the Rubinstein Club.

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Interesting Sessions at the Congress of Oriental Music

Cairo and King Fouad Entertain Representatives from Foreign Countries — Future of Arabic Music Assured

CAIRO.—Egypt has a way of her own to entertain visitors, especially those invited by her Government to the various congresses that have been held here in recent years.

In January, the members of the Latin Press Congress received such a hearty welcome that echoes still appear occasionally in local and foreign papers. The work and the pleasures of the delegates were planned with such efficiency that when their visit was over, they could not help but thank Egypt for the way they were treated.

Naturally, the members of the Congress of Oriental Music felt that they would receive the same consideration and respect as that shown to members of previous congresses, nor were they deceived. A slight *contretemps*, however, occurred on their arrival in Cairo; an official sent by the Ministry of Education to meet the delegations at the railway station failed to recognize any of the members, and so missed them. They had thus to find their way as best they could to their hotels,—no easy matter for strangers arriving in Egypt for the first time and knowing no Arabic. The delegates, however, readily understood that the apparent neglect was not the fault of the Egyptian Government.

OVERTURE

His Majesty, King Fouad I is one of the world's most active and patriotic rulers, and it is mainly to His Majesty's interest and personal labors that the first Congress of Oriental Music owes its inception.

Although preparatory work had been going on for some days, the opening ceremony was held on March 29 in the Institute of Arabic Music, Cairo. (See the article, *Recent Musical Progress in Egypt*, by Harold G. Davidson in the *Musical Courier* of January 2, 1932.) The King, who again wished to show his interest, was represented by H. E. Ismael Sidky Pasha, the Prime Minister. Mr. Smart, Oriental Secretary at the British Residency, represented H. E. the British High Commissioner. Among those present were also Yehia Ibrahim Pasha, president of the Senate; Tewfik Riffat Pasha, president of the Chamber of

Deputies; the diplomatic corps (represented by Monsieur Henri Gaillard, France, and Mr. de Bildt, Sweden); and the high dignitaries of the palace.

Hilmi Issa Pasha, Minister of Education, presided; and when the representative of the King entered, the band struck up the Egyptian National Anthem. The Minister of

Interest King Fouad takes in arts and science, and to the mission of the Congress. Hassan Abdul Wahab Effendi then spoke in the name of the Oriental members of the Congress.

After this, the Minister of Education rose and asked the representative of the King to declare the Congress open which His Excellency did in the following words: "In the name of His Majesty the King, I declare the Congress of Oriental Music open." Three cheers were then raised for the King and the band again played the national anthem. It is worthy of note that with the exception of the members' wives, no ladies were allowed in the hall.

AGITATO

As was to be expected, the results ob-



Hamilton Wright photo

MEMBERS OF THE CONGRESS OF ORIENTAL MUSIC
photographed on the steps of the Institute of Arabic Music, March 29 at Cairo, Egypt, after the first session, which was officially opened by Ismael Sidky Pasha, representing the King.

Education then delivered a long speech in Arabic, which was afterwards translated into French. M. Henri Rabaud, French member and vice-president of the Congress, made a speech in the name of the European members. In his remarks he referred to the in-

tained by the Congress of Oriental Music have yet to be seen. Conflicting opinions were prevalent and many difficulties beset the members, especially in the question of scales. At the first meeting of the Scales Committee, two members proposed the use of the Temperate Scale (*Gamme Tempérée*) and had their motion carried by a majority. The president then moved for a sub-committee to be formed to try out the Egyptian scale with singers and he pointed out that he would like to have the report on the following day. Wadia Sabra, chief of the Lebanon delegation and director of the Lebanon National Conservatoire, protested. He stated that the proposed scale was arbitrary and had many imperfections: it could not be used in general Arab music, it was illogical, incomplete and far from scientific.

He then moved: 1. The adoption of a true scale, to be as simple as possible for teaching purposes in schools. 2. That this scale be used to introduce proper harmony into Arab music. 3. The study of the manufacture of new instruments of fixed pitch (keyboard instruments, band instruments, etc.) according to the principles of Arabic music.

Mr. Sabra added: "As the proposed scale cannot serve its purpose (seeing that it has not the accuracy required by physical science in the manufacture of musical instruments) and as this scale was accepted after ear-tests only, it cannot help in the progress of Oriental music; on the contrary, it can only retard that progress. I therefore oppose the adoption of this scale and beg to propose the following resolution: That as we have not had time to properly discuss the scale presented by the sub-committee, the Congress decide to continue the discussion by exchange of correspondence between the members, so as to arrive at a scientific and practical result."

The Congress then voted for the formation of an Academy of Music to continue the discussion on the scale for oriental music.

FINALE

The Congress of Oriental Music, which lasted for ten days, came to an end April 3. In the afternoon the final meeting was held at the Institute of Oriental Music, and in the evening there was a special gala performance at the Royal Opera House, where all kinds of Oriental songs and dances were given before a packed house.

At the closing meeting of the Congress, Dr. Henry Farmer, the British delegate, made the following speech:

"No words of mine can possibly express the feelings of myself and my fellow delegates from abroad at the pleasure which this Congress has given us. Nor can we sufficiently express our deep gratitude to His Majesty the King for his gracious patronage of Arabic music and for initiating this Congress. Further, the practical support of the Minister of Education and the organizing committee in facilitating our labors, and in making pleasant our leisure, compel us to offer

our most sincere thanks. Indeed, I desire, on behalf of my fellow delegates, to express our thanks to everyone connected with this Congress for their kind consideration in making our sojourn in Cairo something to be cherished in our memories.

"May I say a personal word in conclusion. As I have devoted my life's work to Arab music, i.e., Arab music of the past, this Congress has been a great pleasure to me. It has made the glorious past of Arabian culture live again once more. To hear the living music made by the descendants of those musicians whom I have been writing about for so many years, has been a great joy.

"In spite of many difficulties, I feel sure that this Congress will bring forth good and abundant fruit. There has been conflict of opinion, but with patience and toleration we shall find a safe path to the future. One thing is certain, Arab music cannot stand still. Modern civilization with its all-absorbing processes which know no barrier, will eventually compel Arabic music to advance. When it does move, let us see that it takes the path that will preserve its national spirit and character. To lose that heritage would be a calamity.

"We must work to prevent this. Egypt owes this to herself. It was Egypt that produced Al Husain Ibn, Ali al-Maghribi and Al-Musabbihi in the fifth century A.H. Both these writers produced books after the style of the great Kitab Al-Aghani of Aboul Farag. It was Egypt that gave the world of Islam the famous astronomer Ibn Yunis, who also wrote a book in praise of the 'Ud entitled *Al-uqud wa 's-su'ud*. It was from this land of the Nile that Ibn Al-Haitham came. He wrote commentaries on the musical theories of Euclid. It was in this same land that Abu's Salt Ummayya lived. His *Risalat fi'l musici* was of such importance that it was quoted in Hebrew books. El-Bayasi, a favorite of the victorious Saladin, was a musician of no mean order. Alamad El-Din Qaisar, who was a native of Egypt, was the greatest musical theorist of his age. Ibn-El-Tahan, another Egyptian, wrote a work on music, probably the most important of its kind because it deals both with the history and theory of music. All these lived before the seventh century A.H.

"Today, with the memory of the last three weeks vividly before us, we feel that Egypt will again take a foremost place in the world of the Islamic arts and we hope, eventually, to show the way in this noble and glorious art of music, to other Arabic-speaking countries and stamp its name upon the history of music in the Orient."

P. S. CODA

At the same meeting, H. E. Hilmi Issa Pasha, Minister of Education and president of the Congress, made an address; Henri Rabaud spoke for France; Dr. Henry Farmer, for England; Prof. Dr. Curt Sachs, for Germany, and there were also addresses by other French, Moroccan, Italian, and Egyptian representatives.

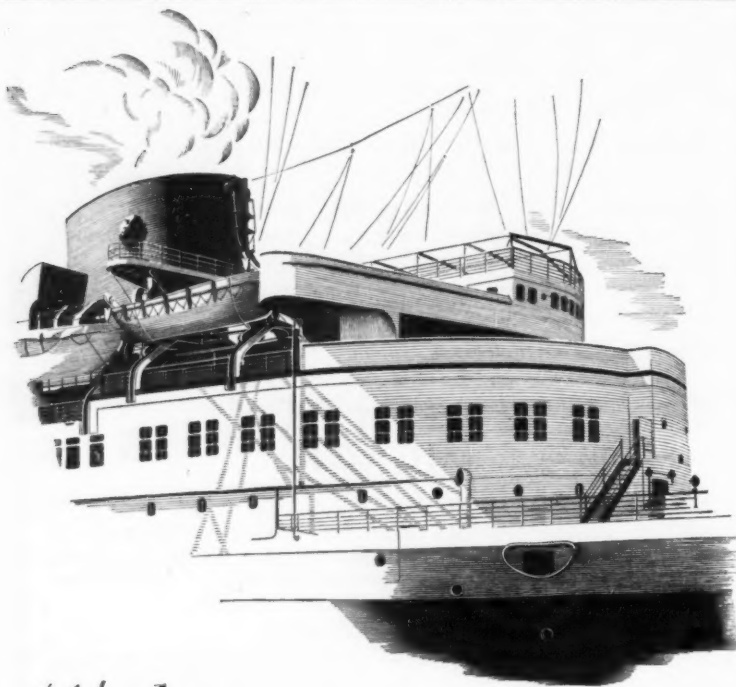
This is not the first time that the Egyptian Government has called upon Dr. Sachs, German delegate to the C. O. M. Two years ago he was invited here to study various questions concerning the organization of music and its future in Egypt. His work took up some considerable time and on its completion he reported his results to His Majesty the King, with whom he had a personal interview. His Majesty expressed his full approval. Dr. Sachs then submitted a scheme for the present Congress to the Minister of Education.

Dr. Sachs is president of the Musical Instrument Commission and a member of the Teaching and General Questions Committees. He is certain that the Congress will achieve good results.

Dr. Curt Sachs is professor of musicology at the University of Berlin and director of the German National Museum of Musical Instruments. His numerous books on the history of musical instruments are universally known and he is one of the most eminent specialists in Hindu music. Other important works from his pen include the history of music in Berlin and Brandenburg.

Dr. Sachs' chief object was to show the Congress how to develop Egyptian music along serious lines. In its present chaotic state, Egyptian music stands sorely in need of organization; its development will be an arduous task necessitating great efforts and much time. The greatest difficulty will be to maintain its special characteristics and to prevent them from being lost in some European style. Once this obstacle is overcome, progress should be rapid for although Egyptian music is very confused, it has its own particular aesthetic values. These must be brought out to form the starting point for a regeneration which will surely prove fertile.

Neguib Nahas, an Egyptian lawyer, presented a quarter-note piano of his invention to the Congress. The keyboard is specially shaped and the octave is divided into twenty-four intervals. The piano is intended for teaching purposes and it is hoped that it will be of use in the development of Oriental music. In spite of the multiplicity of its keys it appears that it is much easier to finger than an ordinary piano. THOMAS JONSON.



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Opera a Boon to Business, Says Impresario of Philadelphia Opera

Mrs. William C. Hammer, Addressing Annual Meeting of Grand Opera Association Committees, Estimates \$200,000 Was Released by the 50,000 Persons Attending the Twenty Performances—Stokowski Claims He Knows Way to Make Fat Tenors Look Like Heroes and Buxom Venuses Alluring

PHILADELPHIA.—The executive, reception and supper dance committees of the Philadelphia Grand Opera Association recently held their annual meeting at The Barclay. Mrs. Joseph Leidy, president, gave a brief history of the association, which was founded in 1921 by the late Honorable J. Willis Martin, the late William C. Hammer, and herself; and of the forming of the Philadelphia Grand Opera Company in 1926. Mrs. Mary Louise Curtis Bok, chairman since 1929, spoke of the importance of the company to the city. Mrs. William C. Hammer, director and general manager, cited the importance of opera to business. She pointed out that of the 50,000 persons who had attended the twenty performances given by the Philadelphia Grand Opera Company during the past season, at least 40,000 had spent, at a modest estimate, \$5 each, besides the purchase of their tickets, in conjunction with the performance, thus putting into circulation some \$200,000. Mrs. Hammer arrived at these figures by consideration of some of the items incidental to the expenses of an evening's entertainment. Leopold Stokowski, in his address, stated that he has discovered a way to make fat tenors look like heroes and buxom Venuses appear alluring.

Preceding the meeting four new members were elected to the executive committee: Mrs. George Horace Lorimer, Mrs. Randal Morgan, Mrs. Chas. M. Lea and Mrs. John B. Thayer. The other members of this committee are Mr. John Gribbel, Mr. C. Hartman Kuhn, Dr. Joseph Leidy, Mr. Harley T. McDermott, Mr. Samuel H. Barker, Mrs. Hammer, Mr. Jacob Singer and Mrs. William B. Whelen. Members of the re-

ception committee are: Mrs. Edward O. Troth, Miss Anna B. Wetherill, Mrs. Presley M. Taylor, Mrs. Margaret W. Paris, Miss Mary Virginia Allen, Mrs. Winfield S. Arter, Mrs. Edward D. Baltzell, Mrs. Bok, Mrs. John Irwin Bright, Mrs. H. Tatnall Brown, Jr., Mrs. J. Hamilton Cheston, Baroness de Schauensee, Mrs. George Dallas Dixon, Mrs. Stanley G. Flagg, Mrs. Hammer, Mrs. C. Addison Harrison, Mrs. Isaac Jeanes, Mrs. Leidy, Mrs. George Horace Lorimer, Mrs. Thomas Cooper McCahan, Mrs. R. Tait McKenzie, Mrs. T. E. Newbold, Miss Lena Newton, Mrs. W. Paul O'Neill, Miss Anne M. Reed, Miss Emma Ross, Mrs. Charles Wood Tindle, Miss Margaret Walton, Mrs. William B. Whelen, Mrs. Samuel Woodward and Mrs. William Tonner. Officers of the Supper Club are Miss Mary Virginia Allen, Miss Caroline Drayton and Mr. Henry P. Norris.

M. L. S.

Graduating Recitals at Syracuse University

Graduating recitals at Syracuse (N. Y.) University have included programs by Mildred A. Leinbach, soprano, and pupil of Mr. Welles, and Berrel E. Simonton, pianist and student of Mr. Mulfinger, April 29; Dorothy E. Dudley, contralto and pupil of Dean Butler, and Marjorie Morse, organist and student of Dr. Parker, May 1; and Elizabeth Elmer, pianist and pupil of Mr. Ridge, and Murray Bernthal, violinist and student of Mr. Polah, May 3. Miss Leinbach included numbers by Donaudy, Schubert, Mrs. H. H. A. Beach, Beryl Rubinstein and La Forge; Miss Simonton, by Bach-Liszt,

Chopin, Brahms and Ravel. Miss Dudley's offerings were by Handel, Lalo, Schumann, MacDowell, Sidney Homer and others; those of Miss Morse, compositions by Bach, Guilman, Baldwin, Kramer and Yon. Miss Elmer selected music by Bach, Franck, Ravel and Chopin; Mr. Bernthal, works by Bach, Coues, Albeniz-Elman, etc. All the recitals were given at John Crouse Memorial College of Syracuse University.

Cincinnati Observes "Symphony Week"

Women's Auxiliary of Symphony Orchestra Sponsors Plan to Unite All Musicians and Music Lovers in Support of Organization — Two Young Students to Conduct

CINCINNATI, O.—The final reunion of the distinguished Cincinnati Chamber Music Society took place in Mr. and Mrs. Rudolph Wurlitzer's music room, the evening being given over to the Compinsky Trio in a brilliant program.

This city is engaged in observance of a gala week designated as Symphony Week and sponsored by the Women's Auxiliary of the Cincinnati Symphony Orchestra Board for the coöperation of every organization and individual interested in the support of the orchestra. The festivities opened with a luncheon at the Sinton-St. Nicholas Hotel and was presided over by the board and the various chairmen of the auxiliary. Eugene Goossens returned from a trip to New York to attend, and a musical program was given by the conductor, Dan Beddoe, tenor, and Vladimir Bakaleinikoff.

Additional glamour was imparted to the event by the presence of Everett Marshall, recently of the Metropolitan Opera, and now touring the country in George White's Scandals. Mr. Marshall was heard in several numbers, and acclaimed with much pleasure by his host of friends. He was a student at the Cincinnati Conservatory of Music under Dan Beddoe.

The Woman's Musical Club gave a Brahms Festival of Song in observance of the ninety-ninth anniversary of the composer's birthday. Among the numbers pro-

UNIVERSITY STUDENT INVENTS NEW TYPE OF ORGAN

Small Number of Neon Tubes Used in Place of Numerous Pipes

CINCINNATI, OHIO.—The University of Cincinnati announced a unique invention by Winston E. Kock, student in the department of electrical engineering. This is a new type of organ, with a small number of neon tubes in place of the customary large number of pipes. Dr. Herman Schneider, president of the university, said this was the outstanding student achievement in that department. The new organ was exhibited publicly on April 29 when an exhibition of various works of the students was held at the university. M. D.

grammed were Schicksalslied, op. 54; Vier Zigeunerlieder, op. 113; Liebeslieder Walzer, op. 65; and others for mixed quartets. Mrs. Milton Brown is president of the club.

The Conservatory Symphony Orchestra gave two young students, Sigmund Effron and Rea Brown, opportunities to conduct at the last program. They are pupils of Vladimir Bakaleinikoff, and directed two movements each of the second symphony (Beethoven). Other pupils appearing as soloists were Eugene Bunte, Virginia Morrisson, Mary Louise Mitsch, Arthur Gault and Isaac Nemeroff.

Jean ten Have, of the conservatory's violin faculty, gave a delightful program of new numbers, including compositions by Veracini, Mozart, Pierné, Ysaye, Tor Aulin and several of his own fine works.

Leo Polski, of the conservatory's piano faculty, was heard in a program of Chopin, Bach, Liszt and several modern composers, among them Daniel Ericourt, who is also on the faculty.

The ensemble class of Walter Heermann at the College of Music, was presented in a program of trio music. M. D.

GRAINGER

Acclaimed from Coast to Coast

NEW YORK

GRAINGER WINS OVATION IN RECITAL

Returned to Carnegie Hall yesterday afternoon in a recital marked, as always, by spontaneous enthusiasm. An audience that completely filled the hall waited after two hours of playing for the popular Grainger encores, half a dozen taken from lively old English and American folk tunes.—*New York Times*, January 17, 1932.

The most delectably performed was the Bach partita, set forth with remarkable clarity of outline and detail, realization of fine shades of color and an ingratiatingly singing quality of tone. The pianist according to his custom of recent seasons, gave his large and approving audience verbal program notes before the various sections of his program.—*New York Herald Tribune*, January 17, 1932.

Grainger was in good form and did some of the best piano playing heard from him here in some time. He varied his mood and style throughout his program with appropriate interpretation. His finest work of the afternoon was done in the Bach partita, where admirable interpretative qualities prevailed in rich measure. His own "Rose-Bearer" ramble was played with charming delicacy of style and, as needed, fine bravura display. The audience was large.—*New York Sun*, January 18, 1932.

PHILADELPHIA

GRAINGER IN RECITAL Pianist Plays Before Large Audience

His straightforward and unmannered style and his personal simplicity reminded the listener once again that Grainger is still an individual among the ranks of the virtuosi.—*Philadelphia Bulletin*, January 14, 1932.

PERCY GRAINGER

TRIUMPHS

Grainger had selected a program of unusual diversity demanding various styles of performance as well as interpretation. In all of them he was equally at ease. His playing revealed an exquisite touch in the soft passages but always with great purity of tone no matter what the dynamic requirements.

TRIUMPHS IN OWN COMPOSITIONS

The compositions of his own played were received with great and well-deserved applause. The one in the regular program was a Ramble on the love-duet, from Strauss' "Der Rosenkavalier," and there were several encores, also his own.—*Philadelphia Public Ledger*, January 14, 1932.

CHICAGO

GRAINGER SUPERB WITH SYMPHONY

Grainger was literally magnificent, playing the sensational music as if he had been born to do nothing else. It was a thrill in a season by no means commonplace.—*Chicago, Ill.*, March 4, 1932.

LOS ANGELES

PERCY GRAINGER PLAYS SUPERBLY AT PHILHARMONIC

He played superbly, even devotionally, displaying an art that has ripened without losing its individuality. His rendition of the Brahms F Minor Sonata was the finest performance of a Brahms piano work that I have heard.—*Los Angeles Examiner*, November 25, 1931.

MONTREAL

GRAINGER PLAYS BACH AND BRAHMS

B Flat Partita and F Minor Sonata Given Fine Performances

SENSE OF FORM SUPERB

Famous Pianist Remains One of Musical World's Outstanding Personalities— Is Both Virile and Lyric

Grainger is one of the greatest pianists of the present day. His strength and his endurance are tremendous. His interpretations possess a breadth and a sweep that is epic. His sense of form is superb. He is a master of the art of contrast. He possesses a wonderful gift for lyrical song, and the themes and subjects of compositions really do sing beneath his fingers.—*Gazette, Montreal*, January 22, 1932.

SAN FRANCISCO

GRAINGER WINS OVATION FROM FINE AUDIENCE

Pianist Described As Refreshing Recitalist; Originality Expressed

As refreshing and zestful as ever, Grainger played for nearly two hours for a capacity audience in the Tivoli Theater on Wednesday night.

REFRESHING PLAYING

For there is a sturdy tang in the playing of this pianist, who brings to his work the zest of youth tempered with wide emotional experience, a tang that is as refreshing and irresistible as is the tang of the sea to those who love it. Grainger projects his tones like so many balls of crystal clarity. At times his tone has the soft beauty of pearls and velvet.—*San Francisco News*, December 10, 1931.



Photo by Morse

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MISCELLANEOUS CONCERTS and MUSICALES

Matzenauer, La Forge and Henderson in Concert-Lecture

The first of two concert-lectures was held at the La Forge-Berumen Studios, New York, on May 2, when Margaret Matzenauer, Frank La Forge and W. J. Henderson, of the New York Sun, collaborated in presenting two song cycles, *Frauenliebe und Leben* by Schumann, and Brahms' *Zigeunerlieder*. Mr. Henderson prefaced Mme. Matzenauer's singing with comprehensive explanatory remarks dealing with the composer in general and the programmed cycle in particular. He stressed the importance of the piano part in German compositions of this type, in sustaining and continuing the musical mood, both in accompaniment and without the voice. He dwelt upon the influence of Schumann's betrothal on the flowering of his talent as a song writer, and his intuitive insight into the workings of the feminine heart as set forth in the *Frauenliebe und Leben*. Mme. Matzenauer brought her versatile art to an exquisite interpretation of this music, matching her tonal gifts with those of Mr. La Forge at the piano.

Mr. Henderson, in introducing the Brahms sequence, touched briefly upon the fusing of the gypsy art with the music of Hungary. He added that when Brahms set down these songs, he stamped them unmistakably with the Brahms idiom without, however, detracting from the gypsy flavor. "These songs," Mr. Henderson continued, "are not, shall I say, the 'high-brow Brahms.' They are Brahms in a more sportive mood." The vivacious melodies once more displayed the vocal abilities of Mme. Matzenauer and the pianism of Mr. La Forge. The studio was crowded with an audience who rewarded the three distinguished participants with cordial and appreciative applause. M. L. S.

Mozart Quartet and Boris Voronovsky Heard

Despite pouring rain, Chalif Hall was filled by an attentive audience May 1, a program of string quartets and baritone solos forming the afternoon's musical fare. Wesley Sontag, Cornelia Basky, Helen Rozek and Walter Potter combine as the Mozart String Quartet, with Mr. Sontag, violinist, composer and arranger, as the leader. This ensemble played the Haydn quartet in D with *esprit* and balance; and later was heard in Three Idyls by Frank Bridge, and modern pieces by Bloch, Rubinstein, Jones and Ocko. Judging by the applause, Jones' nocturne and Ocko's London Bridge (both in MS.) were most favored.

Boris Voronovsky contributed old-time airs, modern songs by Von Fielitz, Huarte, Densmore and Burleigh, and the Evening Star aria (Tannhäuser), all well sung. His most effective excerpts were songs by Glinka and other Russians, sung in the original tongue. Frederick H. Cheesewright played able accompaniments. F. W. R.

Jewish National Workers Choir

Leo Low conducted the concert of the Jewish National Workers Alliance Choir, Town Hall, April 30, the one hundred singers showing a wide variety of effects under his direction in their singing of ancient and modern Hebrew choruses. The attacks and tonal contrasts were unusual, the male choir achieving climactic high B flats in the *Chaluts Bneh*. Misses Rothstein and Malovisto were soloists in short numbers. The highlight of the program was Low's own *In Feld*, from his oratorio, *Ruth*, also his lullaby, *Shlof, Mein Feigle*.

Lucille Negrin, first-rate violinist, was warmly applauded for her interpretation of the *Symphonie Espagnole* (Lalo), as well

as a Hebrew Melody (Achron) and Classic Dance (Gresser). She added an encore. Miss Negrin is a winner of a scholarship at the Juilliard Foundation. William Friedman and J. Samois were at the piano for choir and soloist. F. W. R.

Barbara Towne Sings at Percy Rector Stephens' Studio

Barbara Towne, soprano, gave a recital on April 25 in the New York studio of her teacher, Percy Rector Stephens. Her ambitious program began with Italian numbers by Torelli, Pergolesi and Donaudy, and continued with *Lieder* by Erich Wolff, Trunk and Paul Graener, a Mozart aria, French songs and an English group by Michael Head, A. Walter Kramer, Ralph De Golia and Griffes. Miss Towne is a young singer of well-poised stage presence. Her clear voice is a flexible one, showing the unmistakable results of authentic training and technical grounding. Her enunciation was easy in the various languages she essayed. A large assemblage paid tribute to the young artist's talent by warm applause. Harold Spencer able supplemented the singer at the piano. Miss Towne has been studying with Mr. Stephens for two years. M. L. S.

Music Teachers and Students Musicales-Tea

Mrs. Frederic Freemantel, president of the Music Teachers and Students Advisory Council, provided a varied program of vocal and piano music, with Count von Luckner as special honor guest, at the May 1 musicale-tea, Plaza Hotel, New York. President Freemantel states that the council advises pupils as to teachers, aids them financially, provides an emergency relief, and sponsors the debuts of young artists in public affairs. Singers heard on this occasion were Edna Geis, Virginia Viney, Rhea Becker-Hornik, William Schechter, Alfred Lewis and Arnold Rossiter; pianists were Harlette Thrasher, Jean Howe and Renee Millstein (pupil of Hoegsbro); and the accompanist was Myra Gillett. All showed endeavor and accomplishment. F. W. R.

Constance Grassi and Elsa Raspa Give Philadelphia Concert

Constance Grassi, pianist, and Elsa Raspa, soprano, gave a joint program at the New Century Club, Philadelphia. They were assisted by Anthony Liuzzi, cellist. Carlo Nicosia was the accompanist. Miss Grassi programmed the first movement of Beethoven's Sonata Pathétique, Mendelssohn's Rondo Capriccioso, Liszt's étude in D flat minor and numbers by Chopin, Rubinstein and Chaminade. Vocal items were by Verdi, Wagner and Schubert and lighter songs, including one by Luigi Carnevale, Philadelphia composer. The cellist played Jarnefelt's Berceuse and Becker's minuet and reverie.

Minnie Weil

One hundred and fifty people attended the Minnie Weil pupil recital at Hubbell Hall, New York, April 30. The following piano students performed: Estelle Morse, Stanley Kane, Edith Ginsberg, Mildred Bookholtz, Andrew Sass, Irene Binder, Roslyn Bookholtz, Florence Isacson, Rachael Tygel and Martha Kahn. Miss Kahn, who is to make her New York concert debut next fall, disclosed well developed technique in a toccata by Paradies and a prelude by Rachmaninoff. Miss Isacson presented pieces by Chopin and La Valse, exhibiting a sympathetic touch. Miss Tygel revealed ability in numbers by Handel and Rimsky-Korsakoff.

Rachmaninoff. Mildred Bookholtz showed serious intent in her presentation of items by Scarlatti-Tausig and Palmgren. A novelty of the evening was the presentation of Adair's A Little Concerto by five of the younger pupils, with Miss Weil at the piano. An encore brought Master Sass wielding the baton in manly style. The audience was attentive and applaudive during the recital. M. S.

Colombati Artists Give Musicale

On April 17 Mrs. Walter Benjamin held a musicale at her home on East Eightieth Street, New York, for charity. One hundred persons attended. They listened to a program that was contributed by Betty Grobel, soprano, and Mrs. Benjamin's youthful daughter, Mary, a contralto, who sang for the first time in public and made an excellent impression. Miss Grobel is a full-fledged singer who has success abroad and here to her credit. Virginia Colombati is the teacher, with whom both singers study. Josephine Lucchese, artist-student of Mme. Colombati, has been singing in concerts in Texas. She will appear in a performance of *The Barber of Seville* at the Academy of Music (Brooklyn, N. Y.), May 30. J. V.

Ethel Pyne

A delightful and interesting program was presented by Ethel Pyne, soprano, at Hotel McAlpin, New York, May 2, for the New York City Teachers' Association, of which Hugh C. Laughlin is president. Miss Pyne was in excellent voice and revealed her splendid power of interpretation, versatility of expression, and clarity of enunciation in the various languages. Her program included arias from *La Reine de Saba* by Gounod; *Dich, teure Halle*, from *Tannhäuser*; and songs by Cadman, Wolf, Haydn Wood, Logan, Leoncavallo and Lefkowitz. Beatrice Raphael played the accompaniments with skill and artistry. M. B.

Helen Hawkes

Helen Hawkes, alumnus of Syracuse University, gave a piano recital recently at the Music Lovers Auditorium, New York. Her playing of Bach preludes and a fugue, as well as the variations on a Haydn theme by Brahms, proved her competency of technique. A sympathetic touch and feeling for expression were noted in Chopin studies and a scherzo, the audience recalling her for an encore. F. W. R.

Elizabeth Topping

Elizabeth Topping was honor guest at the last Women's Philharmonic musicale when she played works by Brahms and Debussy. She presented some of the same pieces in Burlington, Vt., in a recent joint recital with Elizabeth Valdes, soprano. On the same occasion Miss Topping was Miss Valdes' accompanist; and she was also accompanist for Suzanne Zimmerman in Forest Hills, N. Y., and at a private musicale.

B Sharp Toy Symphony Orchestra

The thirty children forming the B Sharp Toy Symphony Orchestra, organized by the Makin-Loeffler Music School of Brooklyn, N. Y., took part in the recent meeting in New York of the State Federation of Music Clubs. With the piano as a musical background, these youngsters play percussion instruments.

Easton Symphony Orchestra

John Warren Erb was guest conductor of the Easton (Pa.) Symphony Orchestra, at its concert of April 28. Earle Laros, the organization's regular conductor, appeared as piano soloist in Rubinstein's concerto No. 4, op. 70, and held the baton for the final number, Sibelius' Finlandia. Another feature of the concert was the appearance of the Lafayette College Glee Club, of which Mr. Erb is director.

Solon Alberti Presents Anne Judson

Solon Alberti presented Anne Judson, contralto, in recital at Central Christian Church, New York, May 4. Miss Judson was heard in numbers by Rossi, Aniello and Bruni, *Lieder* by Wolf and Strauss, songs in French by Holmes, de Severac, Koehlin and Fourdrain, and an English group by Treharne, Stanford, Goetz, Kramer and Alberti. She has a voice of rich contralto timbre and ample range; and the effectiveness of her performance was further heightened by lingual ease and clear enunciation. Interpretatively, she was equally at home in all the types of songs on her program. A large audience applauded Miss Judson enthusiastically, demanding a repetition of Koehlin's *Le The*, and several encores. M. L. S.

Antonietta Stabile in Tosca Impersonations

Antonietta Stabile, diseuse, gave a recital in one of the halls at Roerich Museum, New York, on May 3, impersonating the characters of Tosca in English. Last

season Miss Stabile gave a series of such recitals at Aeolian Hall. The diseuse had the assistance of Grete Kahlert, pianist; Arturo Gervasi, tenor; and Suzanne Craig.

High School Students' Solo Singing Contest

The American Academy of Teachers of Singing will conduct the third High School Solo Singing Contest for students of senior high schools at the Juilliard School of Music, New York, this afternoon, May 14. This evening the winners will be presented in a program. Dr. Frances Elliott Clarke, educational director of the R.C.A. Victor Co., will be guest of honor and is to speak. Tomorrow morning, May 15, the winners will broadcast from WEA, N.B.C. studios. This contest is for students of singing who have been trained exclusively in high school classes as a part of their regular music study during school hours. Both the afternoon and evening sessions will be open to the public. Today, May 14, another contest is being conducted in Chicago by the American Academy of Teachers of Singing, in affiliation with the Chicago Council of Teachers of Singing.

Berumen to Teach in New York This Summer

Ernesto Berumen, pianist and teacher, is to remain in New York throughout the summer, teaching at the La Forge-Berumen Studios. Mr. Berumen has concluded his winter schedule, and anticipates an active summer and his usual number of pupils from all over the country. Twelve musicales are scheduled at the La Forge-Berumen Studios during June, July and August, featuring singers and pianists, artist-pupils of Mr. La Forge and Mr. Berumen. Among Mr. Berumen's students presented will be Emma Olsson, Aurora Ragani, Blanche Gailard, Mercedes Soler, Jean Stewart, Norma Kreuger Dayton, Evelyn White, Amy Paget, Mary Frances Wood, Harold Dart, Robert Riette and David Keiser.

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THE MUSIC WEEK IN NEW YORK

Appearances by Oratorio Society With Albert Stoessel—
Gorodnitzki—Juilliard School—Sittig Trio—Marcel
Grandjany, and Others

MAY 2.—Bach's B minor Mass, one of the mightiest creations in all music, was given its sixth annual complete performance by the New York Oratorio Society and affiliated forces under the conductorship of Albert Stoessel at Carnegie Hall. United with the Oratorio Society chorus were the New York University Glee Club, an orchestra of seventy, Jeannette Vreeland (soprano), Rose Bampton (contralto), Arthur Hackett (tenor), Robert Crawford (baritone), Julius Huehn (bass-baritone). A distinguished group of instrumentalists also cooperated with the Stoessel ensemble, consisting of Cornelius Van Vliet, cello; Georges Barrere, flute; Bruno Labate and Leon Nazzari, oboes d'amore; Gustav Heim, cornetto da caccia; Harry Glantz, trumpet; Hugh Porter, organ; Alfred M. Greenfield, cembalo. With this imposing array of interpreters, Albert Stoessel once again justified the immensity of his annual labor of love. Not only is the B minor Mass a gigantic opus from the standpoint of mere proportion, but the problems of interpretative approach are so profound as to raise formidable barriers. Only in a relatively few parts of the world is it possible to produce the work in its entirety. That the Oratorio Society can surmount the physical and musical obstacles and annually achieve a performance notable for its spirit of consecration, is thrice a tribute to Conductor Stoessel and his hundreds of vocal co-workers. As Dante bridged man's centuries in one opus, so has Bach synthesized civilization's art, religion and music—they are one—in the polyphonic profundities of this creation shaped in the form of devotional utterance. But this is no place to comment on the philosophic significance of a work epitomizing all the struggles and values of a universal Christendom, especially its untrammeled musical expression. Suffice it to say that the Stoessel groups breathed life into the surging, throbbing opus. As in previous performances, the work was halved, one part lasting from 7:30 to 9, the other from 9:30 to 10:40, an admirable arrangement for times when the mass is to be given in its solitary grandeur. The attacks were neat; the intonation almost invariably sure, reflective of the singers' acquired familiarity with the complexities. The pleading of the Kyrie, the worship of the Gloria, the terrific climax of the Credo, the awe-invoking Sanctus, the mightiest outpouring in all musical literature—these pages were vividly recreated by the conductor, the singers, the instrumentalists. The soloists were exalted to lovely flights, notably Jeannette Vreeland and Rose Bampton; Arthur Hackett also came to his own in the concluding sections.

MAY 3.—The final concert in a series of five was given by the Musicians' Symphony Orchestra, under the direction of Eugene Goossens, at the Metropolitan Opera House. The soloists were Myra Hess, Harold Bauer and Ernest Schelling, who played the J. S. Bach concerto in D minor for three pianos accompanied by orchestra. The interpretation had authority and clarity, and the music sounded with a vigor and power that commanded cheers and shouts together with thunderous applause from the huge audience which filled every available inch of space in the big auditorium. The three pianists were recalled many times and finally repeated the fugue of the concerto as an encore. The concert began with the first season's performance in New York of Beethoven's eighth symphony. Led by Goossens with dynamic energy in a convincing reading, the 200 musicians showed unity that was remarkable for such a young organization. It was evident that Goossens' skillful direction and definite beat accomplished this excellent performance. Part II of the program held two premier New York hearings in Vaughan Williams' *The Wasps* (an overture written in 1909 for Aristophanes' comedy) and Joaquin Turina's *Danzas Fantasticas*. The final work listed was Tchaikovsky's *Theme with variations* from the third suite. Williams' *The Wasps* is pure British music, in no manner employing the Greek modal scales but announced with English folksong patterns. It is refreshing music, excellently scored, melodious and harmonious. Goossens conducted it with scintillation. The audience liked the work and applauded it resoundingly. The *Fantasticas* dances by Turina are well named. They have compelling Spanish rhythms set down colorfully, and tunelessly, and scored magnificently. During intermission Mrs. Olin Downes addressed the audience asking aid in continuing the work of the orchestra. She announced two series of ten concerts on alternating Tuesday evenings to begin on November 1 and 8 respectively.

MAY 4.—Mary Becker, violinist, and Sascha Gorodnitzki, pianist, were heard this afternoon in the final recital of the season

in the Artists' Course B series at the Juilliard School of Music.

This was a rousing and notable recital in the series heard by a capacity audience that gave free rein to its appreciation of artistry with lasting rounds of applause. Both performers revealed musicianship and virtuosity. Miss Becker published an excellent interpretation of the Bruch concerto in G minor. Her other number was Chausson's *Poème* (also masterfully played), after which she added an encore. Gregory Ashman was an exemplary accompanist for Miss Becker.

Mr. Gorodnitzki delighted the listeners with Beethoven's sonata in A major, op. 101, and later in Brahms' *Variations on a theme of Paganini*, Books I and II. He was forced to give several encores. His pianism is exceptionally fleet, and he played thoroughly versatile versions of both difficult works. His understanding of the masters is penetrative and dominant.

The Down Town Glee Club, Channing Lefebvre, conductor, came to Carnegie Hall for its spring concert. As is usual at this organization's concerts, every available seat and box was occupied. Mr. Lefebvre led the chorus of men and boys in numbers by Bach, Holst, Franck, Mendelssohn, Franz Mair, Merikanto, Harvey Enders and Oley Speaks, an old Welsh song and a German student song. The precision of attack and tone quality of the chorus was praiseworthy. Nora Fauchald, soprano, was guest artist in songs by Mark Andrews, and George Morgan. She also sang the *Dich, theure Halle aria* from *Tannhäuser*. George Morgan was her accompanist. William L. Guggolz, of the club, gave the solo excerpts in Enders' *Daniel*. George Mead was at the piano for the club. The audience was appreciative and convivial.

MAY 5.—Edward Ransome, tenor of the Metropolitan Opera, and Christine Goff, contralto, appeared in recital at Town Hall under the auspices of the Verdi Club (Mrs. Florence Foster Jenkins, president). Mr. Ransome's contributions to the program were Franck's *La Procession*, two airs by Purcell, Cilea's *Lamento di Federico*, Italian songs by Cimara, Respighi and Mascagni, an English group, the aria, *Ah non mi ridestar*, from Massenet's *Werther*, Celeste Aida, requested as an encore, and several additional numbers. Miss Goff sang airs by Haydn, Pergolesi and Gluck; the aria, *Amour viens Aider*, from Saint-Saëns' *Samson et Dalila*; German *Lieder* by Strauss and Wolf; *O don fatale* from Verdi's *Don Carlos* and encores.

Mr. Ransome has a naturally fine tenor voice, which is well controlled. His interpretations throughout were highly commendable; his diction is exemplary. A good-sized audience, numbering many members of the Verdi Club, gave evidence of enthusiasm for Mr. Ransome's singing. Miss Goff's voice is warm and colorful in quality, but the range is too limited for the difficult Saint-Saëns' aria; and her style at times lacked in spontaneity. The admirable accompanist for both artists was Kurt Ruhrseitz, assistant conductor of the Metropolitan Opera.

MAY 6.—An intimate concert of ancient music by Marcel Grandjany, French harpist, drew an array of musicians and socially prominent men and women to Steinway Hall. The program (works of the sixteenth, seventeenth and eighteenth centuries, which included compositions of Bach and works of Couperin, Rameau and Mozart, arranged for the most part by the harpist himself), was played with poetry and dignity, color and finesse. The delicate nuances and the skillful technique of the artist were applauded vigorously by an audience in which were Leopold Godowsky, Harold Bauer and Mischa Levitzki.

The Sittig Trio (Margaret Sittig, violin; Edgar H. Sittig, cello; Frederick V. Sittig, piano) was assisted by James Melton, tenor, in a matinee recital at the New York Junior League. The Sittigs performed Haydn's trio in C major and Dvorák's *Dumky* trio, op. 90. Miss Sittig played Bruch's concerto in G minor; and Edgar Sittig supplied a cello obbligato for Franck's *Panis Angelicus*, which Mr. Melton offered as one of his encores. Mr. Melton was heard in *Where'er You Walk*, by Handel; *Who Is Sylvia?* by Schubert; Strauss' *Zueignung*; Liszt's *O quand je dors*; Vainment ma bien aimée, from Lalo's *Le Roi d'Ys*, and *Come Love With Me*, by Carnevali.

The Sittig Trio gave an excellent performance. Miss Sittig offered an interesting interpretation of the Bruch work. Young Mr. Sittig's playing was a notable contribution to the successful presentation of the Franck air by Mr. Melton. The tenor, again, as at his concert debut, displayed a lyric voice of rich quality, good

(Continued on page 21)

PAUL MUSIKONSKY

CALLED GENIUS BY CRITICS

ASTONISHES CARNEGIE HALL AUDIENCE

MANHATTAN SYMPHONY
ORCHESTRA APPEARANCE, FEB. 21st

TEN YEAR OLD



VIOLINIST

"... FIRM, LARGE TONE. ... THERE IS REAL TALENT IN HIS BOW AND FINGERS. ..."—*Irving Weil, New York Evening Journal, Feb. 22, 1932.*

"... BROAD TONE ... EXACT INTONATION ... EXCELLENT BOWING ... THE AUDIENCE RE-ACTED ENTHUSIASTICALLY. ..."—*Harold A. Strickland, Brooklyn Daily Times, Feb. 22, 1932.*

"... No doubt master Musikonsky will thrill many audiences in the future ... mastering the mechanics of such a piece ... MARK OF A GENIUS ..."—*A. C. B., New York Evening Post, Feb. 22, 1932.*

"... DIGNITY ... ASTONISHING FLUENCY ... has the imagination which is one of the QUALITIES OF A GENIUS. ..."—*R. E. L., Brooklyn Daily Eagle, Feb. 22, 1932.*

"... ANOTHER OF THOSE AMAZING PRODIGES. ..."—*Greenna Bennett, New York American, Feb. 22, 1932.*

CANADIAN TOUR

Headline—"PAUL MUSIKONSKY, CHUBBY CHILD GENIUS, GIVES AMAZING VIOLIN RECITAL FOR OTTAWA AUDIENCE"—invaluable asset of absolute pitch as revealed last night in the perfection of his intonation throughout such a program as might have been expected from a mature artist. ... Always tone was clear, sweet, resonant. ... Harmonies amazing for purity ... trills beautifully even. Intellectual grasp and artistic restraint could be accounted for only by inspiration or genius. Brilliant performance. Obligated to bow many times in acknowledgement of applause before being allowed to continue ... forced to autograph programs. Unless signs fail, the Paul Musikonsky autographs are going to be prized possessions in years to come when those who heard him last night are recalling that they were among the fortunate who were present on the occasion of his first appearance in Ottawa.—*Isabel Armstrong, Ottawa Citizen, March 8, 1932.*

"A MARVELOUSLY FINE VIOLINIST ... handles the bow with assured skill ... PRODUCED TONE OF AMAZING SWEETNESS AND CLARITY."—*Evening Telegram, Toronto, March 4, 1932.*

Headline—"ARTIST AGED NINE, SKILLED VIOLINIST"—Latest child prodigy ... undoubtedly gifted ... REAL ARTIST ... DISPLAYED SENSE OF RHYTHM AND TASTE IN PHRASING ... MUCH TECHNICAL ACHIEVEMENT."—*Pearl McCarthy, Mail and Empire, Toronto, March 4, 1932.*

"THIS YOUNG PRODIGY CAPTURED AUDIENCE IMMEDIATELY ... PLAYING WAS FLUENT, MUSICAL, INVARIABLY INTERESTING. Reception enthusiastic. Different from other child performers in that he does not overdo things, as most youngsters who are prone to exaggeration and excessive temperament. Went logically and seriously to business at hand ... never mulling a phrase ... or forgetting an accent. Playing gave evidence of careful, intelligent training at all points."—*The Globe, Toronto, March 4, 1932.*

Headline—"CHILD PRODIGY IN FINE RECITAL"—Paul Musikonsky made appearance at Glebe Assembly Hall. THE YOUTHFUL VIRTUOSO SHOWED A FINE COMMAND OF HIS INSTRUMENT, GIVING A DEMONSTRATION OF HARMONIOUS INTERPRETATION AND FINISHED TECHNIC SURPRISING IN ONE OF HIS YEARS. Of the compositions which he played last evening "*Vogel als Prophet*" (Schumann-Auer) was characterized BY TOUCHES OF ORIGINALITY AND SHADING OF EXPRESSION WHICH MADE IT ONE OF THE OUTSTANDING OFFERINGS. THE ARTIST PLAYED THE VIVALDI CONCERTO WITH VIGOR AND FRESHNESS TOGETHER WITH BOWING OF FINISHED ACCURACY."—*A. S., Ottawa Journal, March 8, 1932.*

"A very young violinist, Paul Musikonsky, gave a recital at His Majesty's Theatre on Sunday evening and proved quite interesting. The program which has been chosen was long enough to make a quite respectable feat of memory for a small boy. HIS TONE WAS CLEAN AND OF GOOD VOLUME FOR A VIOLIN OF LESS THAN FULL SIZE. HIS BOWING WAS FREE AND HIS DOUBLE STOPPING VERY REMARKABLE. HE IS VERY CLEVER AND VERY PROMISING."—*H. P. B., Montreal Daily Star, March 7, 1932.*

CARNEGIE HALL RECITAL, MARCH 18th

Headline—"BOY VIOLINIST ASTONISHES CARNEGIE HALL AUDIENCE"—Gives tokens of bright future. ... MARVEL ... PLAYED WITH ASSURANCE. ... SHOWED NO TIMIDNESS IN THE VAST HALL BEFORE A GOOD SIZED AUDIENCE. HE PRESENTED A MAN'S SIZE PROGRAM WITHOUT MISHAP, AND SHOWED SUFFICIENT TALENT TO SET HIS LISTENERS MURMURING AND MARVELING. THERE IS UNQUESTIONABLE PROMISE IN MASTER MUSIKONSKY'S DIMINUTIVE FINGERS, AND LAST EVENING THERE WAS SMOOTH AND SUSTAINED PLAYING, THAT PRODUCED PLEASURE WITHOUT THE NEED OF ALLOWANCES. WORTHY OF PRAISE IN MATTERS OF PHRASING AND CLARITY OF TONE. PERFORMED SLIGHTER PIECES DELIGHTFULLY."—*L. B., New York World-Telegram, March 19, 1932.*

"FRIENDLY AUDIENCE GENEROUSLY APPLAUDED THE YOUTHFUL VIOLINIST. HE GETS AN EXCEPTIONALLY GOOD SIZED TONE OUT OF HIS INSTRUMENT AND HIS TONE HAS FIRMNESS AND WARMTH. IN THE TARTINI THE YOUNGSTER MADE MUCH OF HIS EXCELLENT TONE."—*Irving Weil, New York Evening Journal, March 19, 1932.*

SEASON 1932-33 NOW BOOKING

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PHILIP JAMES HEADS FIVE WINNERS OF NBC \$10,000 AWARDS

Goossens Conducts Prize-Winning Compositions Selected by 150 Judges — Exploiting the "Thirteen-Year-Old Mentality" — A Ballot of Ballads — Luncheon Given To Conductor Hugo Riesenfeld in Honor of His Return To Roxy's Theatre

By ALFRED HUMAN

Conductor Philip James of the WOR Little Symphony won the National Broadcasting Company's first prize, \$5,000, in the contest which assembled 573 manuscripts from American composers. James was awarded the check for his Station WGZBX, by President Merlin H. Aylesworth of NBC, May 8, when the five prizes were distributed after Eugene Goossens had performed the five surviving compositions.

The other successful contestants, and the amount of their awards, follow:

2. Max Wald, Paris, The Dancer Dead—\$2,500.

3. Carl Eppert, Milwaukee, Traffic—\$1,250.

4. Florence Grandland Galajikian, Maywood, Ill., Symphonic Intermezzo—\$750.

5. Nicolai Berezowsky, New York—Simfonietta—\$500.

All the composers are American citizens, as stipulated in the rules. Berezowsky is a naturalized citizen, born in Russia some thirty years ago; the others are all native Americans.

The five manuscripts were chosen after months of study, from a total of 573 submitted. They were selected by a jury composed of Walter Damrosch, Tullio Serafin, Nikolai Sokoloff, Frederick Stock and Leopold Stokowski, but these musicians did not rank them in order of merit. This task was entrusted to a National Committee of Award, composed of 150 men and women scattered all over the United States, who were chosen as representing a cross-section of the country's musical opinion.

These men and women sat before radios in their own homes on May 3, and listened to the NBC Symphony Orchestra in New York, which played the five symphonic compositions under Goossens. Immediately after the broadcast, the members of the National Committee telegraphed their ranking of the works to the NBC in New York and their votes were tabulated.

On May 8, the compositions were played again, this time according to the order of the award, and the composers spoke briefly during the program over an NBC network. Max Wald being in Paris, it was necessary to bring his voice across the Atlantic by short-wave, and the playing of his composition was short-waved back to Europe, so that he might hear it.

The idea of the symphonic awards was evolved by Deems Taylor. He suggested the plan to Mr. Aylesworth, who immediately asked him to proceed with its accomplishment. Taylor arranged the method of award as he believed composers themselves would wish it to be arranged. The composers retain all rights in their compositions, except the radio rights for one year, which also revert to them after that period.

"These awards are not solely for the compositions which have been submitted here," said Taylor in explaining the purpose of the plan, "but for the promise and ability which these compositions indicate for the

works which these composers will do next year, and in the years to come.

"The experiment was successful beyond our highest expectations. The members of the National Committee of Awards, listening in from nearly every state in the Union, heard the concert distinctly, formed their judgment promptly and rendered their verdict with almost unbelievable speed. The voting, by the way, was very close.

"It is not my province to discuss the comparative merits of the five compositions. However, I think I may say with propriety that I was struck by the amazing skill and technical command with which the pieces were scored. The orchestration was invariably effective, imaginative and well balanced."

The five successful composers have little in common except that they all have studied music from early youth, and all of the men have had European experience.

Philip James, who received the first award, was born in Jersey City in 1890, and was educated in the public schools of New York and the College of the City of New York. He studied music in New York, Paris and London, and his compositions have been played by many leading musical organizations, including the New York Symphony Orchestra, the New York Oratorio Society, the Beethoven Symphony Orchestra and the Manhattan Symphony Orchestra.

James served in the infantry in France, and after the war was conductor and commanding officer of General Pershing's Headquarters Band of the A. E. F., which toured the country for the Victory Loan. At present he is conductor of the Little Symphony Orchestra at Station WOR in Newark, N. J., assistant professor of music at New York University and instructor in music at Columbia University.

Max Wald, who was born in Litchfield, Ill., in 1889, learned to play the piano alone and wrote his first music without a teacher. Later he studied piano, harmony, composition and orchestration in Chicago and taught in the American Conservatory there. Finally he went to Paris for supplementary work with Vincent d'Indy, returned to America in 1925 and later went back again to Paris, where he now lives. He has composed a number of orchestral works which have been presented in this country.

Carl Eppert, who received the third award, was born in Carbon, Ind., in 1882. He began studying music at an early age and at nineteen organized the Terre Haute Symphony Orchestra, which he conducted for five years before going to Europe to continue his studies. It is a tragedy that his father, who made his European study possible, died only a month before Eppert learned of the success of his composition. After his European experience, Eppert went to Milwaukee with the Wisconsin Conservatory of Music and organized the Milwaukee Civic Orchestra.

Florence Grandland Galajikian was born

in Maywood, Ill., where she now lives. Symphonic Intermezzo was the first original orchestral work she ever attempted. Mrs. Galajikian began studying music when she was five and when she was nine made her first public appearance at the Scoville Institute in Oak Park. She studied in the School of Music of Northwestern University and began composing about four years ago. She is a pupil of Dr. Albert Noelte. Her husband is Alexander S. Galajikian, head of the physics department of Knox College.

Nicolai Berezowsky was born in Leningrad (then St. Petersburg) in 1900. He came to the United States in 1922 and received his final citizenship papers in 1928. Berezowsky began his study of music in the Imperial Capella in St. Petersburg at the age of eight, and remained there until he was sixteen. At eighteen he became concertmaster of the Saratoff Opera, and later joined the grand opera in Moscow. When he first came to America, Berezowsky played in the Capitol Theatre in New York, and later with the Philharmonic Society for six years. He conducted the Atwater Kent orchestra in the old WEAF studios at one time.

Berezowsky's compositions have been played by the Philharmonic, the Boston Symphony and numerous other organizations, and he appeared as guest conductor last year with the Boston Symphony, the Cincinnati Symphony and the Dresden Symphony orchestras. At present he is staff violinist with the WABC studios of the Columbia Broadcasting System.

Thirteen Years Old!

Another advertising authority has discovered that the mental age of the average American citizen is thirteen years, which is all right with us. What we now ask, in all fairness to native juvenilia, is that the same expert determine the average mental age of the broadcasting persons who offer programs to these same thirteen-year-old minds. If the average listener is aged thirteen mentally it is fair to assume that the sponsors of such radio fare are considerably below that standard of intelligence.

Tabloid paper editors and other panders to primitive emotions have also based their appeal on this low mentality rating. The truth is that the psychiatrists themselves are divided on the results of most intelligence tests as far as vast groups are affected. But tabloid-mentality advertising men and the publishers of a certain type of magazine and daily paper have always found deep solace in the results of the Army tests and the various I. Q. ratings ascribed to our citizenry. They have doubtless succeeded in selling countless millions of dollars worth of automobiles, radio sets, tooth-pastes and culture-in-ten-easy lessons to thirteen-year-old Americans.

Let us quote some of the advice given by the author of the authority who tells how to exploit this low mental age of the nation. In the writing of advertising appeals, "use words you would expect to find in a fifth grade reader," he admonishes. "Humorous copy, like clever copy," he goes on, "should be avoided by ninety-nine copy writers out of one hundred. Of the 120,000,000 people in the United States less than half have a sense of humor.

"And those who do appreciate humor are divided and subdivided into at least a dozen different groups. Each group has a sense of humor of a different kind. What is funny to you is likely to be either idiocy or insult to the other fellow.

"This means that the minute you start to write humorous copy you deliberately limit your audience to perhaps one-third or sometimes one-tenth of your possible audience.

"A writer of motion-picture titles discovered by test the need for simplicity in appealing to the masses. When he first started in the business of title writing, he tried whenever possible to inject humor, such as describing a notorious gangster as a 'one-man crime wave.'

"In order to find out how his humor was received, he always attended the first public showing of his pictures. He found to his disappointment that many of his funny titles did not bring a laugh. The only titles which caused merriment were those based on the oldest and simplest jokes, such as jokes about the mother-in-law, or jokes about the thriftiness of Scotsmen."

Now we can understand more clearly why broadcasting, long in the hands of ingenious fellows like the writer of the foregoing words, is suffering so acutely. On the assumption that America grows chiefly

ON THE AIR



VINCENT LOPEZ

conductor, has broadcast many programs over the NBC network with his St. Regis Hotel Orchestra.

dumb-bells, the experts of this type have designed programs which will lure the dollars of these "dimwits." They have flooded the ether with crooners—now banished by the same legions of thirteen-year olds; they have persistently ignored genuine musical talent in favor of shabby, low-grade vaudeville offerings—now held in contempt by the same nation of thirteen-year-olds. All the ills of broadcasting may be traced to these cock-sure boys who know what the public wants.

Despite their efforts, not because of them, radio programs are improving. They have been having a grand time, oblivious of the black storm clouds hovering over their heads. The exploitation of thirteen-year-olds has been overworked; responsible authorities have been slowly awakening to the danger.

These more thoughtful men, brushing aside pseudo-scientific findings, realize that the radio public consists of a number of publics. Basic appeals to the so-called average public is possible, but difficult. The search for the common denominator is the search for the pot of gold at the end of the rainbow. The sure appeal is the appeal to various segments; those attracted by Toscanini, or symphonic music, by opera, dance music, operetta, by skits, and so on.

Shot-gun programs, designed to pepper all the 120,000,000 population cause most of the deserved criticism. Happily they are passing. The thirteen-year-olds were too indignant over the experts' notion of their inferior minds. So they have been steadily walking out on the advertising experts of this stripe.

Thirteen-year-old children, chronologically speaking, have rather keen ideas these days. Especially about the quality of music.

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NATHANIEL SHILKRET

OUTSTANDING MUSICAL DIRECTOR
of Radio and Victor Recording

RADIO IMPRESSIONS OF A WEEK

Our accommodating Government tells us that there are thirty million sets in the world, of which number seventeen million are taxed by various countries, as we have related at another time. . . . Uncle Sam, you know, intends to take a fresh interest in your "musical instrument," as some makers comically call their apparatus. . . . That is, he will clamp a five per cent tax on your new purchase of one, if our Congressmen will agree. . . . And you know Congressmen these days. . . .

Some rain must fall even in the lives of broadcasting companies. . . . Fifteen per cent was pruned off various incomes of some Columbia staff members last week. . . . George Engles reported that NBC artists had likewise enjoyed one of these adjustments. . . . Which makes it unanimous. . . .

What the masses demand in the way of ballads, according to WABC's recent ballot: Silver Threads Among the Gold, written in 1872, by H. P. Danks, 513 votes—first place; When You and I Were Young, Maggie, written 1840, by J. A. Butterfield, second place—number of votes not specified by Columbia; Paradise, 1930, by Floyd Hinchey, third place; Old Man River, composed by Jerome Kern (with the help of an old tune) in 1927, fourth place; Let Me Call You Sweetheart, 1910, Leo Friedman, fifth; Chauncey Olcott's Wild Irish Rose, 1899, sixth place; Carrie Jacob Bond's Perfect Day, seventh. . . . 6,000 ballots. . . . 614 songs mentioned, with older songs predominating. . . . We have announced the names of the favorites for the benefit of our concert artists who are seeking the perfect broadcasting program. . . .

Stirring band music from London last Sunday morn. . . . The Grenadier Guards, a neatly balanced and rich-toned ensemble, in a Sousa memorial offering. . . .

All of the songs concerned with mother, prized possession of every you-know-the-kind composer, were taken out of storage Sunday with the permission of the copyright owners, for the memorializing of Mother's Day and the florists. . . . John Charles Thomas was the shining exponent of the special programs, over WEAF. . . .

Another Sousa memorial. . . . Stokowski, in person, conducting 200 musicians, good men all, in Philadelphia's new Convention Hall, over WFAB. . . .

A part of Edgar Stillman-Kelley's Alice in Wonderland suite opened the Lewis Carroll centenary celebration from Columbia University, over WJZ. . . . With the assist-

ance of 120 girls' voices from Barnard and Hunter colleges, and a Columbia University orchestra of seventy. . . .

With the Metropolitan Opera and the Philharmonic missing, the Saturday-Sunday offerings—which invariably mean the bulk and best of the week—now lack vertebra and red corpuscles. . . . The veteran smaller orchestral ensembles, such as we cite here so often, redeem the situation. . . . Philip James and his WOR Little Symphony, for example. . . . Here is a sample of James' unhackneyed program this last week-end; with Lola Dimon, soprano, as soloist: dramatic overture, Patrie, op. 19, Bizet; symphonic suite, King Christian II, Sibelius; Chinese Suite for soprano and orchestra, Roland Farley; La Cathedral Engloutie, Debussy; In the Manner of Lully, Jacques Pillois; suite Tsar Saltan, Rimsky-Korsakoff. . . .

While on the subject of good programs, peek at this letter from a certain noted concert artist: ". . . and please do not mention the numbers I am compelled to play. . . . You know that I know better, but what can an artist do if he wants to play these engagements?" . . .

Celia Branz, contralto, and Joseph Stopak, violinist, launched their new WJZ Sunday evening series. . . . An agreeable offering of encore numbers. . . .

My. What a sizzling complaint about the NBC's neglect of responding to that letter-writer who discussed alleged substitutions of certain band ensembles. . . . "This silence of the NBC does not seem right to me," comments our correspondent. . . . Patience, General Director and Vice-President John F. Royal of the National Broadcasting Company program department told us that he had referred the letter to the proper person. . . . That was many weeks ago, so it appears that the advertising agency which apparently was responsible wishes to bury the question. . . .

Nina Koshetz inaugurated her Wednesday series of four excellent programs over WEAF. . . .

Strictly speaking, the luncheon accorded to Conductor Hugo Riesenfeld might have been called a Victory Luncheon, signaling as it did the triumph of the symphonic idea in Roxy's Theatre. . . . Riesenfeld, as we have already recorded, has assumed the leadership of the Roxy Symphony which displaces the novelty band. . . . The public, so it seems, prefers a real orchestra, hence the return of the prodigal symphony. . . .

Coal Radio Revue through a Columbia network, according to new plans for the program. The second half of the hour will be devoted to the presentation of a complete mystery drama. . . .

Eddy Brown featured works of Francesco Veracini, eighteenth century violinist, during his May 3 broadcast on WOR. . . .

Helen Morgan appeared as guest artist with Leonard Joy and his orchestra May 4, on an NBC network. . . .

One of the piano duos on the air is the Piano Twins, Lester Place and Robert Pasocello, who are heard over WOR. . . .

William Daly presented a group of George Gershwin's musical comedy songs on his WOR program May 6. . . .

Victor Moore, at present appearing in Of Thee I Sing, was heard May 4 with Leonard Joy and his orchestra in the first of a series of four broadcasts. . . .

Stanley Brain presented a half hour of organ music May 2 over WOR. . . .

Ted Brewer's orchestra is heard regularly through the Columbia network. He has recently completed his latest composition, A Holiday on the Continent, a suite of four movements for symphonic orchestra. . . .

Max Pollikoff has added an important feature to radio with his chamber concerts on the air. The novelty string ensemble which Mr. Pollikoff directs consists of twelve men and enables them to give music and instrumental combinations seldom heard. Solos of every instrument are accompanied by different groups. Mr. Pollikoff played Saint-Saens' Rondo Capriccioso as soloist on the Levitow Symphonic Hour, May 7. . . .

Rosa Low will broadcast over WEAF May 17, and on the 22nd she will sing a recital in Riverside, Conn. . . .

A new weekly program known as Little Musicals, which presents classical music played by different instrumental combinations, was on the air for the first time May 3 through WJZ and affiliated stations. The first group to be heard was a trio consisting

of Arthur Lora, flute soloist, Josef Stopak, violinist, and Leon Fleitman, violist. . . .

Ferde Grofé, composer, conductor and arranger, is no longer under the management of James Gillespie. Mr. Grofé is assembling his own orchestra for exclusive radio appearances. Mr. Gillespie will devote the coming summer to writing fiction. . . .

In observance of National Music Week, a program consisting entirely of works of American composers was presented by Mathilde Harding, pianist, and Irene Harding, organist, over an NBC network, May 7. . . .

Betty Bond will interpret compositions of Arthur Behim, who accompanies her during her WOR broadcasts. . . .

The newest vocal group to be added to the Columbia staff is a trio known as the Do Re Me Girls, composed of Maybelle and Evelyn Ross and Ann Balthy. . . .

Peggy Keenan and Sandra Phillips, Columbia's two-piano team, broadcast their Piano Pictures from an airplane May 2. . . .

The theme song used by Tito Guizar, Mexican tenor, which he composed for his WOR broadcast will be published this month. . . .

Joseph Macpherson, bass of the Metropolitan Opera Company, was heard as guest artist on the Jack Frost Melody Moments program over an NBC network, April 27. That date marked the sixth anniversary of a recital given by Mr. Macpherson, during which Otto H. Kahn advised him to arrange for an audition at the Metropolitan. The program also featured Oliver Smith and Josef Pasternack's orchestra. . . .

Vincent Lopez opened one of his programs recently with a college favorite, The University of Maryland Victory Song. . . .

Betty Bond, contralto, broadcast on April 21 over WOR as a special feature. She was accompanied by Arthur Behim at the piano. . . .

Raymond Bauman, composer, pianist and teacher, was the guest speaker on the Chatting with Ida Bailey Allen program, broadcast over WABC and the Columbia network on May 2. . . .

The weekly La Forge-Berumen musicale over WABC on April 21 presented Mary Tippet, soprano, and Mercedes Soler, pianist. Miss Tippet's teacher, Frank La Forge, accompanied her at the piano. April 28

brought Mary Duncan Wiemann, soprano, Aurora Ragaini, pianist, and Mr. La Forge. . . .

Pepita, a Mexican operetta, was presented by the Young Artists' Light Opera Company over an NBC network. Catherine Field sang the title role and others in the cast included Raoul Nadeau, Celia Branz, Fred Hufsmith, John Barclay, Ivy Scott and J. Alden Edkins. The orchestra was conducted by Harold Sanford. . . .

Saida Knox, awarded first place in the recent nation-wide radio auditions, was guest artist with George Earle's orchestra through a CBS network, May 8. . . .

The Pro Arte String Quartet of Brussels, Belgium, made its American radio debut with a recital over the Columbia network, May 6. The concert was arranged under the auspices of the Music Division of the Library of Congress, by the provisions of the Elizabeth Sprague Coolidge Foundation. . . .

Percy Hemus, known as a concert artist, actor and comedian, is appearing twice weekly over WOR in a series known as Howdy Old Timers. . . .

Corleen Wells, soprano, made her radio debut, April 28, during the Music Treasure Box Hour over WJZ. Miss Wells is to sing this month over the same network on the Through the Opera Glass hour, Cesare Sodero conducting. . . .

George Cehanovsky, Metropolitan Opera baritone, sang Valentine's aria (Faust) over WEAF recently, also songs by Handel, Mana-Zucca and others. Sophie Cehanovska, his mother, accompanied him. . . .

The Maralee Mixed Quartet is broadcasting every Saturday afternoon at 2:45 over WHN, and each Tuesday evening at 8:30 over WRNY. The programs are made up of ballads, novelties and grand opera numbers. Lita Kip Perpell is accompanist-director of the quartet. . . .

Sonya Merkel, mezzo-soprano, has appeared in recital and concert both in Europe and America. Her most recent appearance was in recital at Roerich Hall, New York. She also is heard over the radio on WINS and WOV. . . .

Joseph Regneas began a series of singing lessons over WOR, April 27, giving a short talk on correct procedure in singing, illustrated by "Miss International," who sang excerpts by Bach and Strickland. . . .

NETWORK OF NEWS

Frank Black's lyrical settings and vocal arrangements of Rachmaninoff's prelude in C sharp minor and prelude in G minor are said to have won the praise of the composer. . . .

Tom Brown, of the Waves of Melody program, continues to contribute some of the season's lighter moments to the air. . . .

Indications are that Irene Beasley and the Mennen program will continue on the Columbia network. . . .

George Earle's orchestra, with Barbara Maurel and Charles Carlile as soloists, will be heard during the first half of the Blue

TOSCHA SEIDEL

Violinist
CBS ARTIST

SUZANNE KENYON

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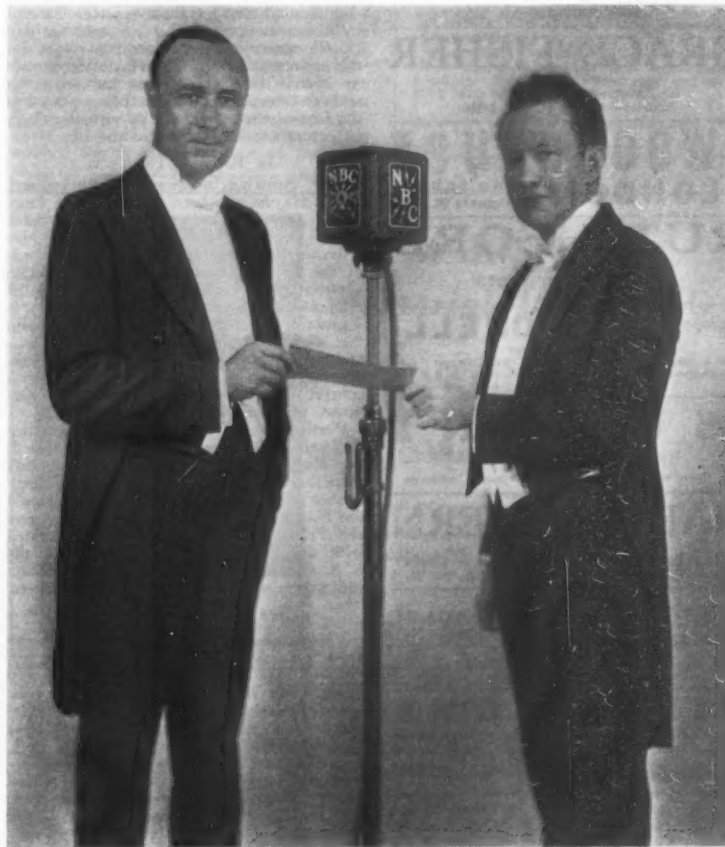
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Austria Does Homage to Her Illustrious Son

(Continued from page 5)

ance of The Seasons for the Konzerthaus-Gesellschaft, with Thea Böhm Lienhard, Julius Patzak and Josef von Manowarda as soloists. And Haydn's Seven Words of the Savior were heard in a congenial environment, namely in the so-called Haydn Church on Mariahilfer Strasse, so named after Haydn's monument in front of the portal. The Schubert-Bund choir were the performers and Victor Keldorfer, the conductor.

ORCHESTRAL AND CHAMBER MUSIC

The Philharmonic Orchestra contributed a festival concert, under the baton of Clemens Krauss, and with Casals as the important soloist, playing Haydn's cello concerto. The program, for once, did not stick to Haydn alone; in addition to the Drum Roll Symphony and the "divertimento" from The Seven Words, Krauss included Beethoven's second symphony, in which that master's genius, clearly fertilized by Haydn, takes its own flight to regions beyond the bounds.

Haydn's chamber music was epitomized by Vienna's own Rosé Quartet (with Maria Reining, the Staatsoper's new soprano, beautifully singing Haydn's Scotch songs), and by Rosé's German colleagues, the Busch Quartet.

MEMORIALS AND CELEBRATIONS

All through Austria celebrations of the Haydn anniversary were many and manifold. Not the least interesting part of Austria's Haydn celebration was the ceremony at Rohrau. This modest Austrian village where Haydn was born emerged, for one single day, from its obscurity to become conscious of its importance. Vienna's musicians in great numbers and members of the Austrian government journeyed to the small town to do homage in Haydn's modest birth-house and in front of his monument, and the country folk, in Sunday garments, participated with enthusiasm. A memorial tablet was unveiled on the Haydn house, and an oak planted in the court of the house, to commemorate the day. The government of the Burgenland province has issued a manifesto to raise the requisite funds for turning the Haydn birth-house into a Haydn Museum.

In Vienna a notable event was the opening of the Haydn Exhibition in the Municipal Museum, which comprises innumerable interesting relics and documents contributed by the National Library, the Municipal Collection and the Archives of the Gesellschaft der Musikfreunde. A memorial tablet donated by the Wiener Männergesang-Verein was unveiled, in the presence of Federal President Miklas, on the house where Haydn died, 9 Haydn Gasse, and where he composed The Creation and The Seasons. Another tablet was unveiled on the St. Aegidius Church in Gumpendorfer Strasse, to commemorate the service held in that church prior to the funeral services for the master, in 1809. The Haydn monument in Mariahilfer Strasse was the scene for several ceremonies, wreaths being placed at the foot of the monument by virtually every important musical society of the city.

IN HAYDN'S PROVINCE

The Austrian province of Burgenland, where Haydn was born and where he functioned as court conductor to the Esterhazy family, was the scene of several impressive festivities. At Eisenstadt the Seven Words of the Savior, performed in the Mountain Church where Haydn is buried, opened the celebration. In the same church Clemens Krauss conducted the Nelson Mass, with the Vienna Philharmonic and with chorus and soloists from the Vienna Opera. In St. Martin's Church, Viennese artists gave a concert directed by Prof. Ferdinand Grossmann, of Vienna.

Further Haydn festivities will take place at Eisenstadt during the summer. On May 7, the Haydn Church Society gave a concert there; on Whitsunday the Vienna Sängerknaben will give a Haydn concert; on June 5 the Haydn Mausoleum, donated by the present Prince Esterhazy, will be consecrated with due ceremony; and on June 19 the I. S. C. M., in connection with its Vienna conference, will give a Haydn concert there.

DER FREISCHÜTZ REVIVED

Vigorous activity reigns at the Staatsoper nowadays. Aside from Haydn's Apothecary, no less than three new productions were brought out within about one month's time—Der Freischütz, Aida, and Ballo in Maschera. For Weber's opera Clemens Krauss himself presided at the conductor's desk, with Lothar Wallerstein as the ever resourceful and imaginative stage director. Franz Völker, new tenor of the Staatsoper, was the bright particular attraction of the production, singing this lyrical music with all the freshness of his lovely voice and acting the part with conviction. The settings and costumes were new and beautiful, and bespoke Dr. Wallerstein's advanced ideas. The qualities that they lacked are that romantic homeliness and naïveté of the German countryside, but perhaps our ra-

tionalistic era has no room for them. The orchestra, under Krauss, was perfect.

THE ITALIAN WAY

Aida and Ballo in Maschera were conducted by Arturo Lucon, of Milan. Those who consider him a Toscanini No. 2 are overstepping the mark, yet Lucon is an able conductor of the type that is current in Italy. He has plenty of "go" and temperament; he is less cerebral than our Teutonic conductors (which is a virtue), and less subtle than they (which is a shortcoming). In both operas Zdenka Zika sang the soprano roles as guest, showing commendable qualities of voice and appearance which will develop fully, one hopes, when she becomes a member of the Staatsoper in the fall. In the Masked Ball Rosette Anday, as Ulrica, made her reentry after her American tour.

"CRISIS" CREATES COMPETITION

With three new productions achieved within a month, and with the "first-time-anywhere" of Verdi's Don Carlos in the new Werfel version waiting at the gate, the Staatsoper management deserves a vote of thanks. Krauss is working hard to keep interest alive but it is a Herculean task. Attendance at the Staatsoper is admittedly poor nowadays, and the Volksoper is a strong competitor. Productions there are on a more or less provincial level, but there are many interesting guests, and—seats are cheap. Maria Olszewska, Vera Schwarz and Alfred Piccaver, three refugees from the Staatsoper ranks, are creating for themselves a new popularity at the Volksoper and drawing many a patron from the luxurious Staatsoper to the more modest house on the Währinger Gürtel.

Clemens Krauss and his "boss," Franz Schneiderhan, are looking for remedies. One is to be the return of Maria Nemeth, which is rumored to be imminent. The other "white hope" of the Staatsoper is Egon Pollak, who is soon to arrive. And the trump card is to be Furtwängler. He retired with a grudge from guesting at the Staatsoper two years ago, but current negotiations promise to bring him back. His popularity here is tremendous, as witnessed by his recent guest appearance with the Philharmonic. The idea is near at hand, therefore, to entrust Furtwängler not only with some opera performances but with a number of Philharmonic concerts next sea-

Ferde Grofé Interviewed

(Continued from page 9)

to be the prophet of the new order. During all those years Grofé made the Whiteman arrangements and played the piano. He became the catalyzer of jazz. There was always a nobility and grace in his utterances; the basic material was often ephemeral or trivial, but the Grofé treatment commanded the wonder and admiration of musician and critic.

And now this unique personality is on the threshold of—shall we say another period? Grofé, in communion with music in this country and Europe—where he is known and respected—is confident that the state of mind known as "jazz" has departed.

"The trivial, banal type of music is passing," he commented, "passing because our ears are trained to hear subtler, more fragile, more vital harmonies, melodies and dissonances. In time, the tunes of the nation will be woven into new symphonic patterns and will be recognized as integral parts of our artistic consciousness. The sarabande, you know, was considered shocking in the sixteenth century: Haydn and his minuets offended the pedants. The waltz was likewise outlawed by our great-grandfathers. Now we have a more dispassionate and calm estimate of the worth of these transitory and now thoroughly respectable moods which epitomized certain stages of our musical and social progress. We shall find some of our musical heritage in the airs and rhythms of such men as Gershwin, Kern, Berlin and a dozen others who have been permeated with the spirit of this age of American life.

Unquestionably, a great deal of dross and tinsel commercialism has entered this kind of music, but do not let us deceive ourselves and believe that the more humble species of composer were always influenced by mere mercenary ends. They were, perhaps, imperfect mediums, but they had tapped the same universal reservoir of inspiration which has given us our great art. If some of these makers of folk tunes had possessed a real musical technic, they would have scaled lofty artistic heights."

Grofé is not through with these "makers of folk tunes," although his mantle of anonymity is now thrown to one side. But he is not content with being a composer in his own right, a sublimated arranger and symphonist. He is intent on conducting and further pioneering. His gift of utilizing new colors in orchestration, a definite and individual contribution to music; his inventive gifts, his broad technic and knowledge—which embraces literature from Palestrina

son. What with Krauss and Furtwängler and Strauss conducting the Philharmonic, Furtwängler, Pollak and Lucon as guest conductors at the Staatsoper, and Bruno Walter "guesting" with various orchestras, we are promised lively competition for next season. And Klemperer, who made such a tremendous success here with the Tonkünstler, is also still on the map.

KUBELIK—HUBERMANN—HEIFETZ—SZIGETI—MILSTEIN

In the concert field we have had recently a veritable avalanche of violinists. After Kubelik came Hubermann for two concerts, one of them with orchestra (Dobrowen as conductor making his Vienna debut and leaving a decidedly "divided" impression). Then came Jascha Heifetz, a rare guest here, to rally the admirers of perfect violin playing. Next was Joseph Szigeti, who reaped a big success with the Philharmonic Orchestra and was again admired by the many followers of his sincere, deep art. And finally came Nathan Milstein, who is "Vienna's own violinist," in the words of the Vienna press.

AMERICAN ARTISTS

Several young artists from overseas recently have competed successfully for Vienna's appreciation. Genia Wilkomirskaya, offspring of the Curtis Institute, gave a song program, of several styles and languages, showing herself equally at home in the stylistic and linguistic requirements of many schools. A treat to the eye, young Miss Wilkomirskaya was no less a joy to the ear. She had an instantaneous success in which Ralph Berkowitz, her excellent accompanist, duly participated.

Caroline Thomas, U. S. A. violinist, was applauded by a most appreciative audience. On an instrument of beauty, the young artist played the Mendelssohn concerto with full understanding for this music, and in shorter pieces she exhibited commendable virtuosity. Her reception was warm, and many encores were demanded and given at the end of the long and exacting program.

Two young American pianists were heard with success. Paul Duguera, pupil of Emil von Sauer, won praise in his own recital; and Anatole Rapoport appeared as soloist with the Orchestra of the Music Academy, under Prof. Oswald Kabasta, playing Rachmaninoff's third concerto. Rapoport, one-time pupil of Glenn Dillard Gunn and at present a disciple of Paul Weingarten of Vienna, showed himself an unusually brilliant pianist in the difficult concerto and made a distinct hit with public and press.

to Stravinsky and the Schönberg of both the Gurrelieder and Pierrot Lunaire; these talents and tools are now all his own. Grofé is an original, a master navigator on our uncharted musical seas. Earnest, honest, unspoiled, he is now on a new voyage of discovery. Perhaps he is the long-sought composer who will epitomize and codify our folk music, or whatever you term it. Perhaps he will organize a new orchestra or new quaint combinations to glorify the tunes and rhythms he detects in our civilization. We do not know. But we do think that future annals will record Ferde Grofé as a significant innovator—possibly calling him Ferdinand Grofé.

Whether Ferde of the First and Second Periods, or Ferdinand of the Third, Grofé is a good man to watch. A. H.

Santa Clara County Festival

Music for the thirty-third annual Santa Clara County Blossom Festival at Saratoga, Cal., recently, was furnished by the Matthews Concert Band, George T. Matthews, conductor, and Arthur Johnson, baritone. Frederick J. Wessels, former business manager of the Chicago Symphony Orchestra, was director and chairman of the program committee, on which Dr. Louis Mendelssohn, Harry E. Smith and Burt W. Lyon also served. The music for the ballet, The Enchanted Hill by Vivian Amet Johnston, which made up the second part, was by Gertrude Wolcott Smith.

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Paris Hears Opera Based on Nudity

(Continued from page 5)

tress, Lolette Cassaque. In Act II Bernier is giving a party in his luxurious home. He has married Lolette and also acquired an enviable worldly position. In addition he has become the lover of Princess de Chabran, a dangerous liaison. Lolette catches Bernier and the Princess—embracing. In the third act the Prince and the Princess de Chabran negotiate their divorce. Lolette, however, refuses to give up Bernier and resolves that only if pushed to the last extremity will she let him go. The last act shows a hospital ward where Lolette is recovering from her attempt at suicide. The Princess comes to ask her forgiveness. The burning question is, will Lolette endeavor to resume her life with Bernier? Nothing doing. She runs off with her former lover, Bonchard, whom she had turned down for Bernier, but who had never ceased being faithful.

THE SCORE

Thus, *La Femme Nue* is a play in music. The play being the thing, there are no longer symphonic passages or excursions, not even a prelude to interfere with or retard its evolution. The themes, obviously chosen with a view to heightening the psychological picturesqueness of the drama, show fine care in selection; and the orchestra, treated as an underlining accompaniment to what transpires on the stage, always allows the singing to come over fully and adequately. The orchestration is refreshingly free of those amazing inventions that people call modern; though the various "numbers," (particularly the duets) sound empty and hollow. While Deila's dance and the piece that introduces the third act are as banal as ever you would care to find. If the orchestra is not dressed in modern style, the stage characters are. Many people consider evening dress on the stage too revolutionary for words. In *Hamlet* and the early mystery plays it may get by, but in an opera it only reveals again the deadly artificiality of the most artificial form of amusement that man has fabricated. When you hear everyday parlance to the tune of an operatic orchestra,—you do not know whether to weep or grin.

THE INTERPRETATION

Neither the settings by M. Deshayes, the costumes by M. Miltzer, nor the *mise en scène* by Albert Carré, call for more than the mere mention—modern interiors and dress suits imply no strain upon the designer's imagination.

The general delivery, if not inspired, at any rate, was homogeneous. Georges Lauweryns conducted with authority. Not an accent, tear or sob escaped him. Lolette, the victimized heroine, was touchingly impersonated by Vera Peeters, soprano. Lucy Perelli, mezzo, was an expensive, haughty Princess. In the hands of M. Herent, her royal consort was a clever caricature of cynical wisdom. Tenor Charles Friant sang with warmth, although he did not make the heart-breaking Bernier nearly odious or dislikeable enough. Others were MM. Rousseau (Rouchard), Baldous (Roussel), Niel (Gréville), Gaillour (Sellier), Julia (Tabourot), Derroja (Sous-Secrétaire d'Etat), Mathyl (L'Avoué), Mmes. Nyota Inyoka (La Danseuse Deila), Lebard (Nini), Perry (Emma) and Deva-Dassy (L'Infirmière). For the festivities of the second act fascinating Nyota Inyoka did an oriental dance, and I cannot recall an occasion (and for my age, I hold the record), when a great artist was more completely out of place.

BRAMHMS IN PARIS

Another treat of the week was the Brahms Requiem as performed by the Paris Philharmonic Choir, under the direction of M. Ernst Lévy, assisted by Mme. Balguerie, soprano, M. Etcheverry, baritone, and members of the Siohan Orchestra in the Salle Gaveau. Brahms lovers were on hand in such numbers that late comers were obliged to stand. And they say that Brahms is unwelcome in Paris.

In the opening chorus, *Blessed Are They That Mourn*, the choir disclosed good tone quality and ensemble, while the stately march, *Behold All Flesh Is As The Grass*, with its rich orchestral score, gave the organization an opportunity for full-voiced, dramatic singing. The baritone solo, *Lord Make Me To Know the Measure of My Days*, was warmly, expressively sung by M.

Etcheverry. Mme. Balguerie was admired for her stylistic delivery of the lovely solo, *Ye Are Sorrowful*.

M. Lévy, who conducted, showed a keen appreciation for climax building and an understanding of the noble, religious qualities of this singular choral work, and both he and his associates were given generous applause for a meritorious effort.

OTHER EVENTS

Charm was dispensed by Jane Evrard and her feminine orchestra playing a program of quartet (Haydn), *Deuxieme Divertissement*, for cello and strings (Haydn), concerto No. 3 in F, for harpsichord and strings (Haydn), *Les trois Miracles de Sainte Cécile* (de Donostia), *Illustrations Musicales*, for string quartet, organ, harp, piano and female chorus (de Donostia), and *Brandebourgeois* concerto No. 5 (Bach).

Mme. Roesgen-Champion was the harpsichord soloist in the Haydn concerto No. 3 in F (a first audition), which she played with skill and refined musicianship, and for which she received long and lusty salvos.

Other worth-while concerts for which, unfortunately, I have not space for detailed review were: The Société Nationale, at which the following first performances were given: Quatuor, by Robert Casadesus (The Calvet Quartet, MM. J. Calvet, G. Guilevitch, L. Pascal, P. Mas); Sonatine, for piano, by Maurice Emmanuel (Robert Casadesus, pianist); *Quatre Mélodies*, by Chausson (Mme. Croiza, soprano, M. G. Dandelot, piano); *Trois Valses à deux Pianos*, by George Dandelot (Robert Casadesus and the composer); Quatuor en fa mineur, by Victor Vreuls (Calvet Quartet). At the Société Musicale Indépendante concert, *Deuxieme Quatuor*, by Marcel Mihailovici (Roth Quartet), *Troisieme Quatuor*, by Bohuslav Martinu (Roth Quartet), *Troisieme Quatuor*, by Conrad Beck (Roth Quartet) and Concertino, for piano and string quartet (Roth Quartet and the composer) were given for the first time.

Yves Nat, pianist, and Georges Enesco, violinist, gave a program of sonatas by Brahms, Schumann and Beethoven; Yvette Guilbert did an imitable séance of chansons; William Tell, with Norena as Martha, and Brownlee as Tell, was revived at the Paris Opéra,—otherwise the musical week was quiet and uneventful.

Houston, Tex., Supports Musical Organizations

Largest Audience of Season Hears Symphony Orchestra's Final Concert—Civic Opera Company Jubilant Over Its Success

HOUSTON, TEX.—The Houston Symphony Orchestra gave its final concert of the season, under the directorship of Urie Nespole, at the City Auditorium, April 25. One of the largest audiences of the year showed that this organization is deserving of Houston's support. The program was beautifully balanced and outstanding in perfection of performance. The soloists were Nancy Yeager Swinford and Walter R. Jenkins, and their selection was the duet between Nedda and Silvio, from *Pagliacci*. They sang this delightfully and would have done credit to any opera company.

The Houston Orchestra, which is only one year old, has made astounding strides and those in charge are planning to overcome all difficulties and make this organization a meritorious orchestra of the first rank.

A piano recital that elicited the interest of Houston musicians was given by Maisie Chance, pupil of Adele Margulies. Miss Chance, a Philadelphian, came to Houston at the beginning of the year to continue her studies with Miss Margulies.

A program of music commemorating the Song of Miriam after the deliverance of the Jews from Egypt, an annual event of the Congregation Beth Israel, was given on April 26. This program was offered under the direction of Mrs. J. F. Spencer, and listed the following selections: *Stradella Overture* (Flotow), *Corinne*, Dargan-Brooks; *The Lord Is My Light* (Speaks), Lena Kershner and choir; *Andante Cantabile* (Tschakowsky), string quartet; *Adagio* from trio No. 1 (Mozart), Julia Jack Routt, Mrs. R. S. MacLennan, Sourette Diehl, Mrs.

Paul Roberts; *The Lost Chord* (Sullivan), Card Elliot; *When Thou Comest* (Rossini), Ernestine Nelson and choir; *Grand Choir* (Guilmant).

The music department of the Woman's Club has appointed Florence Marion Hogue as director of the club's chorus for next season. Mrs. Hogue will succeed Louise C. Daniel, who is leaving Houston and will make her home in New Jersey. For many years Miss Daniel has been one of Houston's leading organists and piano teachers. The newly appointed director Mrs. Hogue, is recording secretary for the Houston Symphony Orchestra and has been director of the Trinity Episcopal Church choir for fifteen years.

The Gondoliers was presented at Scottish Rite Cathedral, April 28, 29, 30, by the Houston Pan-Hellenic Association, directed by Mr. and Mrs. George Crampton. The members of the cast were (with one or two exceptions) in their early twenties, and honors in acting and singing could be given to each and all of them: The Duke of Plaza-Toro (Thomas L. Walker), Luiz (S. Morse Pearson), Don Alhambra Del Bolera (Charles C. Sowerby), Venetian Gondoliers (Raymond Herndon, Alton Tapp, Joseph F. Meyer, Jr., and Randall Sparkes). The Duchess (Ruth Reynolds Murray), Casilda (Jennette Rose), Conadine (Merle Coffman), Elizabeth Badger Robidoux, Faye Bateman and Mary Elizabeth Clements), Drummer Boy (Blanche Butler), Inez (Mertis Boysen).

May 1 marked the final musicale of the season at the Fine Arts Museum. These programs were arranged by the Tuesday Musical Club and have been given Sunday afternoons. The Houston Glee Club (thirty-five voices) and an orchestra of thirty instruments, under the direction of Ellison Van Hoose, gave the major part of the program. Ruth Reynolds Murray, mezzo-soprano, and Raphael Fleigle, violinist, were the soloists. The Handel Violin Choir, directed by J. Moody Dawson, gave the concluding numbers.

The Houston Civic Opera Company is more than jubilant over the tremendous success of its first production, *Trovatore*, given in Houston, April 18 and 19. Mrs. John Wesley Graham, sponsor, is making new plans for future performances. Joseph Wetzel, eminent tenor from New York, who took the part of Manrico, achieved splendid effects in his singing and firmly established himself with the people of this city.

K. B. M.

Margaret Tilly Enjoys Active Season

Margaret Tilly, English pianist, who for the past few years has been a resident of San Francisco, Cal., has enjoyed one of the most active seasons of her career. After giving several recitals in New York and other important eastern music centers, Miss Tilly returned to San Francisco, fulfilling en route engagements in Victoria, B. C., Los Angeles, Pasadena, Redlands, San Rafael, Belmont and San Diego. At her San Francisco recital early last winter, Miss Tilly, at the request of the composer, introduced Roy Harris' piano sonata. This marked the first performance of the work

on the Pacific Coast, but since that occasion Miss Tilly has presented it on several other programs. During the past year she has played eighteen concerts with the Stradivarius Quartet; one with the Abas String Quartet; two sonata recitals with Kathleen Parlow, violinist, in Carmel, Cal.; and three sonata recitals with John Pennington, violinist of the London String Quartet, in San Francisco.

Miss Tilly is head of the piano department at Dominican College, San Rafael, where she will give a series of Bach programs during the summer and offer a course of lectures on the history of piano literature.

South Shore Festival to be Held at Gary, Ind.

GARY, IND.—The first annual South Shore Music Festival will be held in Gary, Ind., June 2-5. The programs are to include a cappella, organ and symphonic selections, together with Gaul's *The Holy City*, with a choir of 500 singers. Guests of honor will be present at each performance. These include Eric de Lamarier, assistant conductor of the Chicago Symphony; John W. Beattie, of the North Shore Festival; and Karleton Hackett, teacher and critic.

Ruth Bocker Myers for Bach Festival

Pauline Dettmer, accompanist of the Bach Choir of Bethlehem, Pa., has suffered a nervous breakdown, and for this reason has been forced to withdraw her services for this year's festival, given yesterday and today. Ruth Bocker Myers replaces Miss Dettmer.

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New York American—"Attracted a good-sized and friendly audience. She is an earnest musician with a voice of deep and appealing quality."

New York Sun—"Offered a good program—her singing disclosed intelligence and ability, and sympathy with the texts of her numbers."

New York Times—"Miss Goodwin's voice was best in piano and mezzo-forte passages. Her diction was good and she sang with considerable feeling."

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NEW YORK MAY 14, 1932 No. 2718

It's a wise concert singer that learns the vocal technic of radio.

The much advertised musical typewriter of a few years ago does not appear to have tapped out any astounding masterpieces as yet.

Sixty-six luxuries are now banned from importation into Austria. The list does not include the Musical Courier, which is a necessity.

Spain is planning to have all its music by native composers published in that country. It is a good move considering the profitable popularity of Iberian music all over the world at present.

Paris has for some time had an Association de la Choral de la Paix which endeavors to promote international peace by singing. Evidently the soothing music was not broadcast to China and Japan.

The Government investigation of the New York Stock Exchange may result in showing some musicians how they lost their money in Wall Street and why they should not speculate again—even if they could.

Gigli, eminent singer, says that sad operas are not timely now. That would make an almost totally depleted repertoire for lyrical patrons who love the operatic sob songs. Gigli happens to be equally at home in melancholy or gay operas, but some other warblers cannot do their vocal and emotional best unless they mingle tearful hiccoughs with their tones. Let us be gay in life but continue to enjoy our operatic masterpieces with a large admixture of sadness.

Artistic Washington

Further appreciation for good music is expressed in the announcement that the National Symphony Orchestra of Washington, D. C., has secured enough funds to be assured of another season in the capital city. Already \$60,000 has been raised, and the directors of the organization are endeavoring to augment this fund. Under the baton of Hans Kindler, the orchestra has enjoyed a successful artistic season in the shadow of the White House and all citizens will be happy to know that Washington bureaucracies

and diplomatic circles will again receive cultural stimulation from this band of capable musicians.

Music and Medicine

Even the vocal authorities who disagree with the pedagogical theories practised by the late Dr. Frank E. Miller, physician, throat specialist and writer of various books dealing with the voice, will readily concede that such viewpoints have had a profound effect on instruction methods.

Dr. Miller was not a mere anatomist who had ventured into the field of vocal pedagogy. His books, which may be consulted by those interested, deal with physical science, metaphysics, psychology and kindred topics. But we are not dwelling on the Miller outlook so much as the influence of this school of thought on music teachers.

A skilled surgeon and noted medical authority was Dr. Miller, and he and several other men of the same musico-scientific philosophy, have endeavored to combine physiology with vocal instruction. Some vocal teachers have similarly predicated their principles of instruction on a knowledge of anatomy. In William Earl Brown's volume, *Vocal Wisdom*, based on the maxims of the eminent Lamperti, we find allusions to muscles and methods of control; many renowned maestri have set down methods built on physiological knowledge or theories.

In many vocal studios one hears the parlance of the anatomist. There is no quarrel, of course, with the conscientious instructor who uses the language of the surgeon, as long as the student seems to advance in vocal knowledge. But the practise is full of danger. It is to be doubted if the combination of music and medicine works out well except in the hands of a few, very few, technicians qualified to practise in both professions with equal facility. Dr. Miller and the other specialists of this class may be followed only by the rarely qualified vocal teacher.

Trailing the Great

A nationally known commercial firm is advertising a contest for children under sixteen years of age who secure the most complete album of autographs of famous personages.

Autograph hunters have pursued eminent musicians for centuries in a haphazard and profitless manner, but with cash prizes in sight nearly every youngster in the United States will make life almost intolerable for the operatic and concert artists as well as all prominent men and women in whatever line of endeavor.

There may be many repetitions of the old story told on Fritz Kreisler, whom a small boy approached for an autograph after a concert. The violinist signed the book gladly only to have the youngster return for another signature a few minutes later. Kreisler penned his name anew. Again the child returned for another signature, whereupon the violinist said, "What, another time? You have two signatures already." The boy autograph hunter replied naively, "Yes, but there's a kid I know who'll swap one Menuhin for three Kreislers."

Heaven help the poor celebrities.

"It"

John McCormack says that he will not make any more films. "I haven't got 'it,' and I do not think they want me in motion pictures," he told the reporters on his arrival in England not long ago.

That tenor may lack the tawdry sensationalism demanded by the Hollywood film magnates, but the whole world will testify to the dynamic "It" quality possessed by John McCormack, or whatever one would call that mysterious personal potency which in musical circles is usually called "magnetism."

The shoddy brand of "It" demanded by dispensers of mass-production entertainment is totally apart, of course, from the "It" of a real artist, which speaks to the mind as well as to the spirit.

McCormack may be discouraged with Hollywood's definition of "It" but his art will nevertheless continue to be its own best recommendation.

Grieg's Decline

H. O. Forsyth, Canadian musician, writes an interesting article in *Saturday Night* (Toronto) on the music of Grieg, and regrets its gradual disappearance from public performance. Such musical tragedies are inevitable as Time, with its ruthless heel, grinds most of the output of the past into oblivion. Mr. Forsyth justly praises Grieg's compositions and feels sure that they will be revived. It is to be doubted.

Profit Sharing

The Musicians' Symphony Orchestra, composed of 200 musicians under the leadership of Sandor Harmati and sponsored by the New York Musicians' Emergency Aid, has completed its series of five orchestral concerts at the Metropolitan Opera House. The orchestra has been assisted by five guest conductors and eight eminent soloists who have given their services gratis for benefit to the exemplary cause; and every concert has been crowded with enthusiastic audiences who have listened attentively to the excellent programs played for them.

As Olin Downes, critic of the New York Times, ably states: "In the course of the concerts which have been given by this body there have appeared Leopold Stokowski, Hugh Ross, Sandor Harmati, Sir Thomas Beecham, Walter Damrosch and Eugene Goossens. The soloists have been Lawrence Tibbett, Jeannette Vreeland, John McCormack, José Iturbi, Ernestine Schumann-Heink, Myra Hess, Harold Bauer and Ernest Schelling. Sixteen composers have been represented—Bach, Handel, Mozart, Haydn, Beethoven, Berlioz, Wagner, Brahms, Tchaikowsky, Borodin, Wolf-Ferrari, Kodaly, Vaughan Williams, Turina, and two Americans, Charles Tomlinson Griffes and Emerson Whithorne.

"Several scores have been heard for the first time in New York City, and the Whithorne *Fandango*, op. 54, had a first performance. The beautiful choral work of Wolf-Ferrari's *La Vita Nuova* enlisted the generous aid of singers of the Schola Cantorum, trained and led by Mr. Ross, conductor of that body, who shared the honors of the opening concert with the electrical Stokowski. Every concert had distinguishing features. At the second Mr. McCormack contributed a little known air from the Mozart cantata, *Daive Penitente*, and at the same concert, with a fine enthusiasm and appreciation, Mr. Harmati revived the imaginative and exotically colored score of Griffes' *The Pleasure-Dome of Kubla Kahn*. At the third concert Mr. Iturbi played the harpsichord for the first time at a public concert in this country, performing the D major harpsichord concerto of Haydn in addition to the Liszt E flat concerto. At the same time Sir Thomas introduced the Whithorne composition. Dr. Damrosch conducted an entire program of Wagner, nobly aided by Mme. Schumann-Heink. The final conductor was Eugene Goossens. There were three soloists, the pianists Myra Hess, Harold Bauer and Ernest Schelling, all virtuosi of the first rank. They played the Bach triple piano concerto. The orchestral compositions included two works performed for the first time in this city, Vaughan Williams' early overture to the Aristophanes comedy, *The Wasps*, and the Danzas *Fantasticas* of Turina. The concert opened with Beethoven's eighth symphony, which was followed by Bach's concerto, the works of Williams and Turina, and finally by the Variations from Tchaikowsky's third suite for orchestra.

"This series has not only given employment to excellent musicians temporarily out of work but it has also been a means of placing uncommonly good programs and performers within reach of the public at modest prices."

Good News From Texas

Welcome tidings come that the Fort Worth (Texas) Symphony Orchestra, after seven years of uncertainty, has accomplished a membership campaign so successfully that it will not be necessary to have a box office sale of seats next season.

Once again the citizens of an American community have demonstrated that the performance of good music is an essential part of their lives, and even in a time of penury they have dug deep into their pockets that they might retain an organization which stimulates spiritual existence.

Too much stress cannot be placed upon this achievement by the Texans who unite so finely to sponsor an organization from which there can be no return except raised cultural standards.

Leading the Young

"Penny game rooms" for children have recently been opened in unrented stores in the crowded sections of New York. Started with \$100 capital and the services of a few social-minded women, the movement is meeting with such amazing success that hundreds of these recreation centers have sprung up. The children pay one cent admission and may play a great variety of games to their hearts' content. Many cities are adopting this surprisingly simple and inexpensive entertainment scheme. And in these new centers lies a luscious opportunity for musicians who know the ways of children.

VARIATIONS

By Leonard Lieblich

I am making things easy for myself this week (which sees me landing in London) by devoting considerable advance space to a lengthy quotation, but every reader should feel himself the gainer in consequence. I have rarely come across a more finely made or more thoughtful essay than the subjoined, written in imitation of XVIII century "heroick" verse (Pope, Johnson, Swift, etc.), and meriting a larger audience than the one which first saw the piece in the Italian Mail and Tribune (April 2) of Florence, Italy. I. E. Prime-Stevenson also saw the verses there and kindly sent them to me. The author is Constance Norman, a socially prominent Florentinian, and also an excellent musical critic:

OLD IDEAS AND NEW HARMONICS

(With apologies to all whom it may concern.)

Still must I hear! Shall hoarse orchestras squall
Crazy chromatics in each concert-hall
And must I not protest, lest passers-by
Should shout "back-number!" and my Muse decry?
Up then, and at 'em! Whether right or wrong,
Music's my theme—though Discord is my song.

Time was, ere yet in these degenerate days
Repulsive sounds obtained mistaken praise,
Harmony, Rhythm and Melody allied,
(No fabled Graces) flourished side by side.
From the same fount their inspiration drew
And reared by taste, bloomed fairer as they grew.

Then in this happy world a Bach's pure strain
Sought the rapt soul to charm nor sought in vain.
Like him Beethoven poured the tide of song
In streams less smooth, perhaps, but doubly strong.
Then Schubert's song could cheer and Schumann's
melt,
For melody was what an audience felt.
Now prick your ears, and scan each dotted page;
Hark to the direful works that take the age:
Makers of Music belch and mow and mow.
No dearth of noise can be complained of now.
The ponderous programme 'neath new idiom groans
Agile conductors shake their weary bones:
Though said the Preacher, "Naught beneath the sun
Is new," but yet from key to key we run.

What rhythmic stunts intrigue us as they pass?
Steel Foundries, Engines, Kitchen Pots and Gas
In turn appear to titillate and blare,
Till the swol'n bubble bursts and all is air.
Nor less new schools of Dissonance arise
Where dull Pretenders grapple for the prize;
O'er taste these pseudo-melodists prevail,
Each music-critic bows the knee to Baal,
And hurling lawful Genius from the throne
Erects a shrine and idol of his own;
Some leaden calf, who 'tis it matters not,
The names may differ but it's mostly ROT.

In serried ranks the harsh, atonal crew
For notice eager, hurry into view:
Each spurs his jaded Pegasus apace,
Crochet and quaver run in equal race.
Concerts on concerts crowd and Op on Op.
Symphonic Poems dribble e'er they stop:
Innumerable Operas move along;
Pretentious folly dearly loves a song
Sung by some tenor known to all the wights
Who crowd the Opera House on Wagner nights.
Dull though it be they still must all pretend
To like the strain they cannot comprehend.

This "programme-music" music, save the mark!
Depicting cats that mew, and dogs that bark
While Roman fountains prate to Roman pines
And winds and waves shout down the sun that shines;
And Goblin brats and Wizards hoar and murk
Decoy Apprentices from honest work—
'Tis but contrived to tickle and to tease
To prove to all with what astounding ease
Our modern masters make a mock of rules
And such out-moded stuff of ancient schools.

There be who think in these new-fashioned days
Mere empty noise is all that music says,
That strained invention ever on the wing
Alone impels the harassed Muse to sing
Truth is, that our composers, late or soon,
Shrink from that fatal bar to genius, tune:
As prose if labelled "free" can pass for verse
"New Music" shuns the tuneful and is worse.
Yet what avails the innovator's game
New scales to conquer and new keys to frame
If, spite of well-paid puffs, it draws the wit,
The groans and raucous laughter of the pit.

And now, please meet the patrons of the Dance,
Tango and Bunny-hug, who nightly prance
Where yon proud Palace, Fashion's hallowed fane
Spreads wide her portals for the motley train.
Behold the new Petronius of the day,
Our arbiter of pleasure and of play,
The scented Gigolo, the Hawaiian neat
With melting ukulele's lascivious bleat.
We see in state proud prancing on his throne
The woolly-haired Quadroon with saxophone:

Now round the room the red-hot Mammams sweep,
Now in the Blues their skinny daughters creep;

They all in close embrace ecstatic swim
And all display the free unfettered limb.
Oh, blest retreat of cocktails and of ease!
Where all forgotten but the urge to please,
Each maid may give a rein to genial thought,
Each swain may teach new Charlestons, or be taught.
Truth! rouse some Quixote bold and guide his hand
To drive these horrid sounds from out the land,
To darkest Afric, where such things belong
Where crude emotions urge to dance and song.
Harmonia! come once more, unveil thy face;
Melody! Visit again the human race!
Muses! protect us now lest worse befall,
Come from Olympian heights—and save us all!

At Yaddo, the Saratoga (N. Y.) estate of Mr. and Mrs. Spencer Trask, there was a festival of contemporary American music not long ago. Concerts were given, and a symposium was held at which the musical creators assailed American newspaper critics for their "unfriendly spirit," "lack of sympathy and understanding," and "overlordly attitude." Unfortunately, no well known critics were present to answer the complaints.

Aaron Copland, one of the composers at the meeting, weakened the case of the protestants by admitting that "of recent years, American music has not been very good." It is doubtful whether his colleagues agree with him. As a matter of fact, the music of Copland himself is not only good, but very good, and much other material from our native tonal creators also has exceptional merit.

Critics have written well of the good music, and have not been too severe with the compositions which they deemed lacking in merit. If anything, they have gone out of their way to show sympathy and encouragement when even a spark of talent was discernible.

William J. Henderson pointed out last month in the New York Sun that a daily paper expects its music department to be on the same news basis as all other sections of the publication, and therefore the critics devote most attention to composers and compositions of interest to the greatest number of readers. Schönberg, Stravinsky, Strauss, Milhaud, Casella, Krenek, Hindemith, Goossens, to name only a few outstanding foreign composers, still are more important "news," through the nature of their achievements, than most of the younger American composers. The musical journals always have been considerate of our native music makers, both with news space and helpful comment.

The mere fact of being an American and writing and publishing music is no passport to favor with critics. They are preponderantly just and kindly, but their positions privilege them to express their personal views, and patriotism does not, and should not, play any role in the code upon which they base their artistic opinion. Often their silence is not "overlordiness" or "lack of sympathy," but the greatest possible display of gentleness.

Small coteries of professionals act as propagandists and justifiably so—for themselves and one another; and some lay individuals and cliques, impressed by any kind of musical sounds, act as fanatical supporters of what appears to be a new and strange art struggling for recognition. Frequently such frenzied fanatics hurt more than they help the cause. Favorable notices cannot be obtained by bulldozing.

Persons who follow such things closely know that modern European composers have frequently been the objects of devastating criticism on the part of American professional commentators.

Critics look upon all new music as laboratory experiments and they try to judge such tonal attempts much as scientists examine the findings of other researchers. The critics state their opinions definitely so that young composers may be able to gain something to help them in future work.

Critics really do not like to denounce the music they hear. Every time they attend a concert where a new work is performed they go with pleasurable hope. Not only do they wish to like it but they feel also that it may fit them better to judge all music.

Music must have form, shape and design, just as a house has walls, a roof and a foundation; just as a tree has roots, a trunk and branches. When critics hear music that lacks such elements, even though it is a tonal experiment, they feel in all justice that

they should point out the departures from what is still considered generally to belong to the essential formulae of musical art. That kind of criticism is not destructive even though it may offend some of the affected composers who believe that mere aberrations of form or manner constitute meritorious originality. A house built upside down and hideously painted is original, but it would not be hailed with unbounded enthusiasm by the critics of architecture.

Mr. Copland and his associates at Saratoga, even if they cannot sway critics by attacking them, at least received notice by having their remarks published, and that was clever of them and altogether legitimate. They should now feel better and go ahead and write more music. If it is good, the wicked critics will say so. At any rate, they certainly are not disposed to strike back at the composers.

The persons who call it "progr'm," are generally the same who say "pee-anist"—with the accent on the first syllable.

It is J. P. F. who asks: "Do not the initials B. C. after a date mean Before 'Crooners?'"

Remarkably enough, it begins to appear as though the only way for the musical modernists to go forward is to go backward.

English symphony orchestras, opera companies, music schools, artists, composers and teachers are in financial distress, but all is not yet lost in Britannia, for a United Press cablegram tells us that the English spend between \$50,000,000 and \$60,000,000 per year on fox hunting.

To say nothing of the fact that at 130 Shacklewell Lane, London, there is an establishment called British Music & Tennis Strings, Ltd.

REHEARSING THE RING

(Reflections from the Side Lines)

I

Sing a song of chorus men
(And stage hands full of rye?)
Four and twenty prompters,
With music, stand close by.
When the curtains open
The chorus starts to sing—
The Metropolitan Opera is
Rehearsing Wagner's "Ring."

II

One, two—much ado,
Three, four—Setti's sore,
Five, six—Bodanzky kicks,
Seven, eight—Jeritz's late,
Nine, ten—once again.

III

Whack, whack, whaque—
Listen to the claque
Planning for their dollar,
How their plaudits craque.

IV

Hurrah for dear old Wagner.
The brass, the glare, the—well,
I see the rehearsal's done at last
And I'm as bored as hell.

—Betty Belcher, Metropolitan Opera House, New York.

"I have heard at least fifty reasons why great music is not being written these days, and after reviewing them in my mind, I believe that all of them are correct," is the dictum of M. B. H.

From The Hindu (Madras, India): "His Holiness, Abhinavasarasvati Vanmukharatnakosa Guruvarya Sri Vidwan Nadathur Swami Krishnamacharya is delivering lectures on Sanatanadharma."

In 20,000 years of concertgoing I have not been able to discover what really prompted Beethoven to end his ninth symphony with vocal solos and chorus. His own explanation is not convincing.

A new type of motor horn reproduces the tones of a harp. As an added improvement, when the car exceeds a certain speed, the device should play Nearer, My God, to Thee.

FROM OUR READERS

Words and Music

Ames, Ia., April 25, 1932.

To the Musical Courier:

On the other hand why should we have opera in English?

When I was a kid and went to Sunday School I often wondered why words were written to the hymns. I liked the hymns much better without words.

Opera is only another form of hymn. I do not see the necessity for words of any kind—English, French, German or Italian. I have attended a great deal of opera in America, France and Germany during the last forty years but I never remember listening to the words. My system is to read the libretto, study the poem, study the opera, study the drama, then go and see how the composer has translated it into music. If you know what the opera is about and the sequence of scenes, I think it is very foolish to waste nervous energy trying to hear what the singers are howling about. All you want to know is how they feel in certain situations and the manner in which they express their feelings through physical action or spiritual reaction. You get the one by watching the body and the other by watching the face and eyes.

Before I could read French and German I used to read the stories and librettos in English. After I learned a couple of foreign languages I read in those languages and got a great deal more out of the stories and poems than before. I haven't mastered Italian or Russian yet but I am working on them and hope to be able to read those operas in the vernacular one of these days.

By the way, the greatest operas I know have no words and use no singers and are simply listed as 68, 73, 90 and 98 by the late Johannes Brahms.

OSCAR H. HAWLEY,
Conductor of the Symphony Orchestra, Iowa State College.

The Surplus of Art

New York City, April 25, 1932.

To the Musical Courier:

With all the space given the fact that this year the Metropolitan Opera like so many other concerns had to use up a goodly portion of its surplus, why has there been no mention of the fact that for twenty-five years Giulio Gatti-Casazza has accomplished a miracle unprecedented in the annals of opera-giving in the world? He has run one of the most costly entertainments and for twenty-five years has announced a surplus at the close of each season. In fact, it is from this surplus that this year's deficit was taken. If the wealthy men who form the board of directors had been able to administer their own various enterprises as well, I doubt if we would hear the general lamentations now so prevalent. Nothing has been made of the fact that Mr. Insull and his directors, and Mr. Eckstein and his, have borne almost as great a deficit every year and without wincing.

Every Opera of Europe is subsidized by the State, which, unlike our own, seems to feel that taxes entitle the people to other things than proper sanitation, police protection, etc.

Surely were Mr. Casazza not such a modest man he would have been hailed long since as a financial genius.

There has been much talk of the poor houses at the Metropolitan this season, but as a whole have not the houses been poor even in our motion picture palaces—at least the quotations of their stock would make it appear so.

The land of Mussolini seems to breed an effective type of administrator. Here's wishing that more of ours in the high places might have the same abilities, especially when it comes to benefiting music.

CECIL ARDEN.

A Religious Opera

Durant, Okla., April 30, 1932.

To the Musical Courier:

I am writing again in regard to my proposed religious opera entitled Praise Be the Name of Jesus, which is a remedy for our sore-distressed world. Indeed, unless the whole nation turns to Almighty God this general and world-wide depression will not end.

Speaking of my opera, it is strictly a religious opera and I myself will sing the title role. Mme. Frances Alda, world famous soprano, praised my voice for its rich dramatic quality and great range and power.

Regarding the libretto, the Metropolitan Opera Company says in part: "If, after the libretto has been set to music, you wish to submit the complete opera to us, we will give it serious and sympathetic consideration."

My sister, Zelma O'Riley, is working on illustrations for the book of the opera. The sketch which she did a few years ago for the Musical Courier, of Gatti-Casazza, using his famous syllogism: "The success of the

American singer at the Metropolitan is entirely in his own hands and his own throat," will be used in the opera book.

At present I am trying to get the story of the opera published in book form, and as these depressed times have affected the publishing business, I am having difficulties in securing a publisher. So I am taking this opportunity through the medium of the Musical Courier to try and interest musicians in my project.

I should greatly appreciate your publishing this letter in the Musical Courier. I am sure that from the large numbers of readers there are some who would be interested in my undertaking and see what a great thing it would be to use the stage and the arts to spread the faith.

Thanking you and asking your prayers for the success of the opera, I am,

ORA O'RILEY.

A Correction

New York, May 3, 1932

To the Musical Courier:

In my article on Leschetizky in the April 30 issue, I find the misstatement that Leschetizky was born in Vienna, due to a slip of my typewriter, I imagine. Would you mind correcting this in the next issue, and indicating that the correction came



FIRED WITH ENTHUSIASM

Tenor: "When I sing I'm always fired with enthusiasm."
Friend: "By the impresario!"

from me? Let's have him born in the right place, Lancut, Poland. The date is correct.

EDWIN HUGHES.

Walter Damrosch Replies

To the Musical Courier:

I am very sorry that my remarks over the radio during the Music Appreciation Hour on April 22nd should have been so misunderstood and therefore misconstrued. This is evidenced by the letter of Mr. Harold L. Butler of Syracuse, published in your paper last Saturday.

My remarks were an answer to the plea of many teachers of music in the public schools of America who desire to keep abreast with the immense development in high school chorus singing and especially in high school orchestras. This development, which is to some extent the result of the six million or more pupils in schools and high schools all over the country who listen to our educational concerts over the radio, makes new demands on the music teachers in the art of conducting, reading of

orchestral scores, the knowledge of orchestral instruments, etc., etc. Such stimulation and enthusiasm for music as our concerts may be able to evoke, must be followed up by careful and able instruction from the local teachers, and this is the most important phase in the musical development of young America.

The hundreds of letters from teachers asking me to advise them regarding their own studies, especially as regards high school orchestras, are very reassuring as to the idealistic and pioneering spirit which moves them to give their summers and their little savings towards further studies along that line.

I therefore took the opportunity during my last Music Appreciation Hour to suggest two institutions of high reputation, both of them non-commercial, where I knew that these teachers could lay a foundation, in classes especially arranged for them, which would enable them to cope successfully with their new opportunities.

I never said that "these were the only two schools I could recommend." Nor would I throw any discredit on such distinguished schools of music as the Curtis Institute, the New England Conservatory, Peabody Institute, Eastman School of Music, the Syracuse University College of Fine Arts, Oberlin College School of Music, and others of

Foreign News in Brief

Pedagogical Sessions

BERLIN.—Musical pedagogic courses are to be held under the auspices of the Central Institute for Education and Instruction, from June 20 to July 2. Detailed information may be obtained by addressing the Institute at 35 Potsdamer Strasse, Berlin.

T.

Contest for Violinists

LIÉGE (BELGIUM).—The Kreisler Violin Prize, open to former students of the Conservatory here, will be competed for next November. Contestants must be less than twenty-five years old.

H.

British Opera Singers Taking New Roles

LONDON.—Two eminent British operatic artists, Heddle Nash, tenor, and Arthur Fear, baritone (both of the Covent Garden international opera seasons) will shortly be heard in operetta; Heddle Nash being engaged for The Dubarry with Amy Ahlers at His Majesty's Theatre, and Arthur Fear is being cast for the lead in the production of Casanova at the Coliseum.

G. C.

London's Forthcoming "Proms"

LONDON.—The British Broadcasting Corporation announces that this year's Promenade Concerts at Queen's Hall will begin on Saturday, August 6, and continue for eight weeks, finishing October 1. This will be the thirty-eighth season under the conductorship of Sir Henry Wood, the sixth under the auspices of the B.B.C., and the third in which the new B.B.C. Symphony Orchestra has taken part.

C. S.

Mahler Travels Far

TOKYO (JAPAN).—Mahler's fifth symphony had its Japanese première under the direction of Professor Klaus Pringsheim. The work was received warmly.

N.

Harty in Spain

MADRID.—A concert of the Philharmonic Orchestra was led by Sir Hamilton Harty, of London. His program, principally English, included Elgar's cello concerto (played by Cassado) and works by Holst, Goossens, Harty, and Delius.

W.

Fantasy Pleases

BREMEN.—The Dark Empire, choral fantasy by Hans Pfitzner, had its local première successfully.

R. P.

Das Herz in Stockholm

STOCKHOLM.—Hans Pfitzner's latest opera, Das Herz, has been produced at the Royal Opera here under the direction of Armas Järnefelt.

E. K.

English Singers in Switzerland

ZURICH.—The English Singers have added Switzerland to the countries in which they are popular. They gave one of a series of "master evenings" under the auspices of the Zurich Concert Society, with a richly varied program of motets, folksongs, madrigals and ballads of the Tudor period of English music, as well as old French songs and songs by Debussy. The success was such that Zurich already looks forward to their return next season.

J. K.

Jeritza in Open-Air Concert

VIENNA.—Maria Jeritza has—for the first time in her career—accepted an engagement to sing in an open-air concert. This event, organized by Concert Direction Georg Kugel, is to take place on the Vienna sports ground of the Hohe Warte, which accommodates 60,000 people. The Vienna Symphony Orchestra, augmented for the occasion and directed by Professor Oswald Kabasta, will also take part.

C. T.

Russian Girls Sing Their Way Across Europe

ZURICH.—Two Russian girls, daughters of the former Governor of Kovno, the sisters Maria and Anastasia Werefkine, who lost all their belongings in the Revolution, have found an original way out of their difficulties. They made a bet with the Prague Touring Club, according to which they worked their way through Europe for a year, traveling in an old Chevrolet and having no money except that earned en route by singing Russian songs. Their stock-in-trade consists of musical talent, pretty voices, personal charm and some colorful Bazar costumes. They have already traveled for eleven months and are now giving their concerts in proper halls, drawing the cream of local and Russian society wherever they go. During May they must return to Prague in order to claim the proceeds of their wager. At a concert given here they sang not only Russian folksongs, but also folksongs of most of the other European countries they have visited, in the original languages.

J. K.

St. Matthew Passion in Denmark

COPENHAGEN.—Bach's St. Matthew Passion had its first performance in Danish here recently. The translation is that of J. L. Emborg.

R. P.

SAILINGS

HUTCHESON TO SAIL JUNE 2

Ernest Hutcheson, concert pianist and dean of the Juilliard Graduate School, New York, sails for a two months' European holiday, June 2, on the S. S. Columbus, following his last broadcast, May 29. Mr. Hutcheson's radio appearances are to be resumed upon his return in August. He is considering an offer to play one radio concert in Berlin which would be relayed to New York.

MAREK WINDHEIM

Marek Windheim, Metropolitan Opera tenor, sailed for Europe May 13 on the S. S. Paris. Upon his arrival in Paris he will negotiate with a talking picture firm there to make films in foreign languages, proceeding to Poland for concerts. Mr. Windheim is also to make operatic appear-

ances in Berlin and other cities of Germany, after which he will go to Italy for a holiday. He returns to New York in November to fulfill his new Metropolitan Opera contract.

MARCEL GRANDJANY

Marcel Grandjany sailed on the S. S. De Grasse, May 10. The harpist is scheduled for a number of appearances in Paris. He plans to spend the greater part of the summer at Fontainebleau.

ETHEL LEGINSKA

Ethel Leginska, pianist, composer and conductor of the National Woman's Symphony Orchestra, sails for Europe today (May 14). She plans to complete her second opera (which will be produced by Charles L. Wagner) at Elm Lee, Withersfield, Suffolk, England. Upon her return in the fall the National Woman's Symphony Orchestra under Leginska's baton will offer a series of concerts at Carnegie Hall, New York.

Hollywood Bowl Concerts Likely to Be Continued

One-Third of Guarantee Fund Secured and Mass Meeting Arouses Hope That City-Wide Drive Will Bring the Balance—People's Orchestra, Made Up of Unemployed Musicians, Gives First in Series of Concerts—Open-Air Music to Be Feature of Olympic Games

LOS ANGELES, CAL.—Bowl concerts in the Hollywood Bowl are assured as indicated by the attendance and spirit at a recent mass meeting. It is evident that the summer "symphonies under the stars" are cherished equally by the "man in the street" and the educated music-lover as no other artistic undertaking in this city. Of the required \$25,000 guarantee fund upon which the board of directors insisted before signing contracts, more than \$8,000 is pledged. The difference is expected to be secured by a city-wide dollar drive to start at once.

Impetus for the rally was lent by the Hollywood Community Chorus, Mrs. Maude Lee Skeen, president. To this organization, the oldest of its kind in the country, the world of concert fans is directly indebted for the existence of this democratic movement toward "more and better music for more people at less cost." When plans for the Hollywood Bowl programs were proposed eleven years ago by Mrs. T. J. Carter, not only financial backing but an organization was lacking to sponsor her ideal. The Hollywood Community Chorus then took the initiative and helped the enterprise to victorious outset by selling 1,000 ten-dollar season ticket books, though few people even in their own suburb knew then that there was such a place as the Bowl. Today this California Southland nature-made amphitheatre, beautiful and acoustically remarkable, stands unique in the realm of tonal arts.

Prominent speakers at the Bowl rally included A. E. Ruddock, president of the Bowl Association, Dr. Remsen Bird, president of Occidental College, and Rabbi E. F. Magnin.

Open-air music will be a frequent feature also of the Olympic Games, to be held here during the second half of July. A chorus of 1,000 voices is being formed and the Hymne Olympique, by Walter Bradley-Keeler, is to form the official *piece de resistance*. There will be also an Olympic Games

headquarters' band of 100 pieces, now in training under Lieutenant Harold Roberts, director of musical organizations at the University of Southern California. A distinct problem arose in obtaining the official anthems of the sixty-eight different nations, for the games rules provide that the final winner in each contest must be saluted by the national air of his country. No matter whether he or she hail from the free city of Danzig, from San Marino, Albania, Luxembourg, Lichtenstein or Great Britain. Not only was it necessary to obtain the correct hymn, including the newest, that of the Republic of Spain, but musical arrangements had to be made for the American bands. This has meant a good deal of research and labor, especially as nearly half of the "people's tunes" have changed since the World War and not a few have been added. The work has been satisfactorily completed with the help of Prof. John P. Koppen, band director-general during Holland's 1928 games.

Bandmasters in general and leaders of school orchestras among Musical Courier readers will be interested to know that valuable information was furnished by the U. S. War Department, which in 1930 published as Bulletin No. 27, the official versions of government-sanctioned airs from all countries in the world. This leaflet, compiled by Captain Kendall Fielder, also contains interpretative instructions.

Although the so-called music season supposedly ends with the last of the Behymer and Philharmonic Orchestra concerts toward the end of April, there have been several recitals of distinct merit, not to mention a large number of pupils' and studio events. Of the former, particular reference must be made to the flute program of Helen Mead Little, who carries on family traditions in that regard; Claire Mellonino, pianist; the Zoellner Quartet; James Sykes, pianist; the student symphony of the University of

Southern California, under Prof. Alexander Stewart, and an evening of organ music by Colver Richmond Briggs.

Three outstanding occasions to be cited, were the performance of Parker's Hora Novissima by the Choir of First Congregational Church, under John Smallman; and a lecture-recital by Dr. George A. Berson, who spoke on the emotional significance of music, tonal illustrations being provided by Dr. George Liebling in the capacity of composer, pianist and pedagogue, assisted by Gage, Christopher, basso; Boris Levitski, violinist; Richard Tedley-Kardos and Samuel Atlas, pianists; and finally a performance of the Woman's Symphony under the baton of Arthur Alexander, with Leslie Donohue as guest pianist.

Proper record must be made also of the regular meeting of the Society for the Advancement of American Music, at which Prof. George McManus presented works by Daniel Gregory Mason.

The cause of American musicians of the executant type is being furthered by the recently organized People's Orchestra under the conductorship of Heinrich Hammer, formerly of Washington, D. C., and Geneva, Switzerland. It consists of unemployed orchestra players, sponsored by the Park Board of the city. Beginning this week a cycle of ten popular, yet well-chosen Sunday afternoon programs, were started in the Greek Theatre at Griffith Park. This series will be discontinued when the Bowl season starts early in July. B. D. U.

OBITUARY

Charles C. Kilgen

Charles C. Kilgen, president of George Kilgen & Son, pipe organ manufacturers, died at his home in St. Louis after a prolonged illness. He was in his seventy-third year.

Mr. Kilgen was born in New York and became associated with his father in the manufacture of organs in 1879, carrying on the tradition of the Kilgen family, established by Sebastian Kilgen, an organ builder in Durloch, Germany, in 1640. The present firm was organized in 1914, with Mr. Kilgen's four sons, who survive him, as his partners.

Two daughters and his second wife also survive him.

Jean Cartan

One of the most promising young French composers, Jean Cartan, born December 1, 1906, at Nancy, died at the age of twenty-five, March 26, in Bligny, France. At the Paris Conservatory he studied with Marcel Samuel-Rousseau, Noël Gallon, Widor and Paul Dukas. To Albert Roussel he owed his first artistic encouragement. The list of Cartan's works includes compositions for piano, piano and voice, string quartets, quintets and orchestral works. All have been frequently performed except his most important work, *Pater*, a cantata for soloists, chorus and orchestra. I. S.

Francesco Longo

Francesco Longo, orchestra leader, and known on the Pacific Coast as a concert artist, was found dead from asphyxiation in his brother's home in Brooklyn, N. Y., on May 9. He had been unemployed for several months, and his suicide was laid to despondency.

His wife and two adopted children survive him.

John Orth

John Orth, pianist and composer, and a pupil of Liszt, died at his Back Bay home in Boston on May 3, of influenza. He was eighty-one years old.

Born near Annweiler, Germany, his family emigrated to America when the boy was a year old, settling in Taunton, Mass. Orth began his piano studies when he was eight years old, and at twelve became organist in

a Taunton (Mass.) church. Later he was associated with the student life at New England Conservatory, where he studied and taught in order to earn enough money to take him to Europe to further his studies. From 1870 to 1875 he remained in Germany, studying with Bruckner and Liszt, among others.

He also studied composition with Scharwenka. While at Weimar, Orth was a fellow-pupil of Alexander Siloti, Vincent d'Indy and Rafael Joseffy.

He was a prominent figure in the musical life of Boston, where he lectured, played and taught since 1875. He was especially well known for his Liszt lecture-recitals, and made frequent radio appearances.

In addition to his musical interests, Mr. Orth was active in reform and humanitarian causes, and was an ardent worker for world peace.

Two sons, Carl and Harold, and three sisters survive. Funeral services were conducted on May 4 and interment was at Taunton, Mass.

Augusto Vannini

BOSTON.—The death of Augusto Vannini here on April 29 deprived Boston and New England of a practicing musician active in many spheres.

He was born in Italy, received his musical education there and went to Rio de Janeiro as solo clarinetist during the opera season, for his first visit to the new world. After returning to Europe for several years he came to Boston, playing in the Boston Festival Orchestra under Mollenhauer. At the invitation of Gericke he joined the Boston Symphony Orchestra in 1900, remaining with that organization until 1926, when he resigned to give his attention to his symphony ensemble and his teaching, which included, during the past few years, instruction at Boston University college of music. M. S.

José Mardones

José Mardones, for many years one of the leading basses of the Metropolitan Opera Company, died in Madrid on May 4, at the age of sixty-three. Mardones was ill for only one day.

The singer made his American debut with the Boston Opera Company in 1909 and shortly afterwards became affiliated with the Metropolitan. He was a favorite at the Colon in Buenos Aires and in Central America.

Funeral services were held on May 4.

Music Week in New York

(Continued from page 13)

diction and apt interpretations. A large audience attended the concert, receiving all four artists with enthusiastic applause.

A concert of original chamber music compositions by students of the Juilliard Graduate School (composition class of Rubin Goldmark) was given at the Juilliard School of Music before a capacity house. The program held a sonata for piano and violin (in three movements), by Harriett Johnson, performed by Diane Bernhard, piano, and Michael de Stefano, violin; a fantasia for piano, by Paul Nordoff, the composer at the piano; a string quartet (in three parts), by Ulric Cole, presented by Moses Levine and Robert Bernstein, violins; David Dawson, viola, and Mildred Sanders, cello; a sonata for piano and violin (in three movements), by Paul Nordoff, played by the composer at the piano and Sadah Shuchari, violin; and a divertimento for two pianos and string orchestra, by Ulric Cole (the composer at one piano, Nuta Dinces at the other) and the orchestra of the Graduate School, conducted by Charles Lichter.

The highlight of the evening was the concluding number—Miss Cole's divertimento, which was hailed vociferously, necessitating its repetition. Miss Cole's music is not unfamiliar, and her two compositions heard on this occasion revealed sensitive art and colorful creation. Especially does the divertimento show understanding of scoring for strings. Mr. Nordoff's works contained overlapping confused harmonies and dissonances, but withal he exhibited talent and originality; the audience seemed to like his music. The last movement of Miss Johnson's sonata was decidedly the best and most interesting of the piece.

All three composers were called to the footlights for merited applause, and Mr. Goldmark was made to bow from his seat in the orchestra. The various instrumental players and the conductor deserve praise for their carefully studied publication of the technically difficult new works which they played with finesse.

MAY 8.—Anita Zahn and the Elizabeth Duncan Dancers gave pleasure to a large audience at the Guild Theatre in the afternoon. Throughout, their work was marked by grace, charm and spontaneity. Of special interest in the first half of the program was the César Franck prelude, chorale and fugue, set to a poem by Charles Obermeyer and impressively spoken by the author. The

movements were danced by Anita Zahn and ensemble.

The Little Duncan Dancers gave the second part of the program, dancing with freedom and winning unstinted applause from the audience. The program was brought to an effective conclusion by Anita Zahn and ensemble with a vital performance of Wagner's Ride of the Valkyries.

Raymond Bauman, who played capable piano accompaniments, was the composer of several of the numbers. Two, *Machinal* and *Good Boy, Bad Boy*, especially caught the fancy of the audience.

Alexander Koshetz with his Ukrainian Chorus and Vasile Avramenko with his Ukrainian Folk Ballet united in giving a matinee and evening program at Carnegie Hall, in tribute to George Washington. The performance was in the nature of a festival and was divided into three acts—Memoirs of the Ukraine, a ballet picture from the highlanders' life; Folk Song of the Ukraine in America; and finally, In the Country of George Washington, a ballet picture of the young Ukrainian generation in America.

The number of people who attended the afternoon program was shamefully few, in view of the purpose of the festival and the excellence of the artists who cooperated in its presentation. The Ukrainian dances were performed before a backdrop depicting the Capitol in Washington and with American and Ukrainian flags in the hands of the dancers. The dancing was highly colorful, well rehearsed and appropriately staged. A feature of this part of the program was a hopak danced by a tiny girl and boy with the assurance and style of veteran troupers. The whole ballet made a highly creditable showing, reflecting the training of Mr. Avramenko. All ballet pictures and dances were of Mr. Avramenko's arrangement.

Mr. Koshetz led his chorus through folk-songs largely of his own arrangement. They sang with zest, fervor and realism. Instrumental music was supplied by a small folk orchestra.

OTHER CONCERTS OF THE WEEK

Noel Kempton, song recital, Tuesday evening, May 3, Chalf Hall.

Dorothy Kendrick and Inez Lauritano, piano and violin recital, Tuesday evening, May 3, The Barbizon.

Efim Konovalev, song recital, Saturday evening, May 7, Y. M. C. A.

College of New Rochelle, Saturday afternoon, May 7, Waldorf-Astoria.

Beatrice Klunert and Evelyn Ray, organ and song recital, Sunday afternoon, May 8, The Barbizon.

EUROPEAN MUSIC FESTIVALS IN 1932

May

April 23—May 28.....Stratford-on-Avon.....Shakespeare Birthday Festival.
May 14—28.....Cologne.....Opera Festival.
May 15—22.....Mannheim.....Mozart Opera Festival.
May 1—29.....Bale.....Italian Music.
May.....Palma de Mallorca (Mallorca, Spain).....Chopin Festival.

June

June 5—7.....Heidelberg.....German Bach Festival.
June 5—19.....Vienna.....Festival Weeks (Haydn, etc.). International Singing and Violin Competition.
June 6—8.....Bad Homburg (Germany) Meeting: New Music in Bad Homburg.
June 9—14.....Zürich.....Sixty-second German Tonkünstlerfest.
June 16—22.....Vienna.....Tenth Festival of the International Society for Contemporary Music.
June 25—30.....Würzburg.....Eleventh Mozart Festival.

July

July 7—8.....Bad Pyrmont (Germany).....Meeting of I.S.C.M.—German Section.
July (middle).....Regensburg.....Church Music Congress, German Cecilia Society.
July 15—30.....Verona.....Open-Air Opera (Arena).
July 18—Aug. 20.....Munich.....Opera Festival: Mozart-Wagner.
July 18—30.....Islemer (England).....Old Chamber Music Festival (Dolmetsch).
July 21—24.....Frankfurt a/Main.....Eleventh Festival of the German Singers' League (Sängerbundesfest).
July 25—Sept. 6.....Milan.....Opera and Concert Festival.
July 30—Aug. 31.....Salzburg.....Salzburg Festspiele.
July (end)—Aug. (beg.) Zoppot (Germany).....Forest Opera.

August

July 18—Aug. 20.....Munich.....Opera Festival: Mozart-Wagner.
July 25—Sept. 6.....Milan.....Opera and Concert Festival.
July 30—Aug. 31.....Salzburg.....Salzburg Festspiele.
Aug. 1—6.....Port Talbot (South Wales).....Welsh National Eisteddfod.
Aug. 15—30.....Verona (Italy).....Open-Air Opera in the Arena.
Aug. 21—26.....Salzburg.....Second International Bruckner Festival.
Aug. 23—28.....Munich.....Opera Festival: Pfitzner-Strauss.

September

Sept. 3—15.....Venice.....Second Biennial International Festival of Modern Music.
Sept. 6—9.....Worcester (England).....Three Choirs Festival.
Sept. 10—11.....Casel (Germany).....Chamber Orchestra Festival.

Boston Civic Symphony Orchestra Closes Season

BOSTON.—The fires of Boston's musical hearth continue to burn brightly, despite the sunny spring days and warm evenings which usually connote the death of a musical season.

An interesting program was given at Jordan Hall on May 5 by the Boston Civic Symphony Orchestra, completing its seventh season under the conductorship of Joseph F. Wagner. The program included a suite of Grieg (Sigurd Jorsalfar); Rachmaninoff's second piano concerto; an American Sinfonietta for chamber orchestra by the conductor; the prelude to Haydn's Creation; and the overture to Die Fledermaus (Strauss). Marjorie Church was the excellent soloist in the concerto. The orchestra, largely composed of amateurs, played with considerably greater precision and verve than in the past, and seems now definitely established in Boston's music. Mr. Wagner's composition was an engrossing attempt at depicting various phases of American life, past and present.

Running simultaneously was another attraction for the musical reporter, a performance of George Gershwin's second rhapsody for piano and orchestra, first played under Koussevitzky earlier in the season, and now given by the "Pops" orchestra under Arthur Fiedler at Symphony Hall, with the redoubtable Jesus Maria Sanroma as pianist. A second hearing seemed to reaffirm the writer's first impression of the work, an impression alluded to in another article in this issue of the Musical Courier.

The "Pops" season had opened the preceding night under the usual auspicious circumstances. As during the past two seasons, the conductor is Arthur Fiedler, who has an orchestra of some eighty members of the Boston Symphony, giving programs every evening except Sunday. The music is light, though Fiedler has attempted a judicious mixture including familiar classics and even occasional modern novelties, such as Walton's Facade on the opening night. But at this typically Boston institution, where one sits at a table—*Biergarten* fashion—eating, drinking, smoking and idly conversing, the music and its performance seem incidental. None the less, it is a pleasure to report that Fiedler was received by an almost capacity audience with striking enthusiasm.

Howard Harrington, tenor, accompanied by Edwin Biltcliffe, gave a concert at Jordan Hall on May 3. The audience heard with pleasure Mr. Harrington's light but excellent voice and refined style in a pro-

gram of Italian, French, German and English songs.

Musically the outstanding event of the week, however, was the too-little-heralded program of the Pro Art Quartet, given on Sunday afternoon and evening in two public library buildings under the auspices of the Coolidge Foundation of the Library of Congress. Its excellence was a surprise to Boston music-lovers, who have never before heard it. The program included quartets by Haydn, Debussy and Roy Harris.

The Longy School continued its excellent series of chamber music concerts with a program on May 3, the performers being Mildred Bergonzoni, Anna Kallgren and Verona Durick, pianists; Dorothy Wilder, clarinetist; and Hippolyte Droeghmans, cellist. Music by Bach, Brahms, Chopin, Schumann and Turina was played.

At the National Associated Studios of Music, pupils of Professor Ottakar Sevcik gave two violin recitals on April 30 and May 1.

The annual competition at the New England Conservatory of Music for the prize of a Mason and Hamlin piano was won this year by Gladys F. Heathcock, eighteen-year-old Lowell girl, pupil of Louis Cornell. A strong field, which included ten other competitors, was judged by Serge Koussevitzky, Lee Pattison and Richard Aldrich. John Frederick Gruber was awarded honorable mention. In past years it has been customary for Mr. Koussevitzky to invite the winner to appear as soloist with the Boston Symphony Orchestra. M. S.

Columbia Concerts Corporation Notes

The concert course of the Ward Belmont School, Nashville, Tenn., offers for the coming season Jeannette Vreeland, Richard Crooks, Robert Goldsand, Alexander Brailowsky, Albert Spalding and Gregor Piatigorsky. Ethel Bartlett and Rae Robertson have been reengaged by the Bach Club of Baltimore for 1932-33. Harold Bauer also is booked for this series.

Alfred Wallenstein, solo cellist of the New York Philharmonic, has left New York to spend the summer in California. He is to appear at the Hollywood Bowl both as soloist and conductor. In the former capacity he will be presented by Frederick Stock in that conductor's cello concerto, written for and dedicated to Mr. Wallenstein. As conductor, Mr. Wallenstein plans to direct an all-American program.

Jeannette Vreeland, who recently took

part in the Philadelphia Orchestra's presentation of Schönberg's Gurrelieder in Philadelphia and New York, sang in the Bach B minor Mass with the New York Oratorio Society on May 2. On May 20, Miss Vreeland will appear at the Westchester Festival, White Plains, N. Y.; and May 23 and 24 she is to be heard in the Chicago North Shore (Evanston) Festival.

Alexander Brailowsky, having completed a schedule of sixteen concerts in twenty-three days in Japan, now is playing a series in Java. Before leaving for the East, the Russian pianist gave four concerts in six days in Athens, followed by performances in Alexandria and Cairo, Egypt, and three appearances as soloist with orchestra in Manila. As already announced, he returns here next January. In May, 1933, he is to make his fifth South American tour.

Missouri F. of M. C. Meets in Kansas City

Carl Busch Writes Musical Setting for Paul Revere's Ride — Works by Other Local Composers Are Presented

KANSAS CITY, Mo.—Powell Weaver, Carl Busch, Arnold Volpe and Julius Osier, local composers, have given programs during the past month in which their own compositions were featured.

Mr. Weaver's organ recital was composed of works by Gigout, Bach, Skilton, Sloughton and Yon. The Grand Avenue Temple choir introduced Mr. Weaver's Windy Weather, which proved to be a well-written chorus, particularly suitable for an experienced group of singers. Choral numbers by Elgar and Burleigh also were sung and as an encore Mr. Weaver's Opening Sentence, which is for use in church services. Mrs. Raymond Havens, contralto, presented five of Mr. Weaver's new songs.

Carl Busch has written a musical setting to Paul Revere's Ride, for mixed chorus, baritone solo and orchestra, and this work was presented by the Kansas City Choral Society, the Northeast High School Chorus, Reid Hillyard, and orchestra, Mr. Busch, director. The famous ride is vividly brought to mind with a patriotic air, and the orchestral score is especially well handled.

With a program made up entirely of his own compositions, Julius Osier had the assistance of the principals used in his opera premiere, *Bride of Bagdad*; Harold Bernhardt, violinist; Esther Pierce, cellist, and Pearl Roemer Kelly, pianist. Many of the important airs of the opera, three of Mr. Osier's piano pieces and his nocturne for violin, cello and piano constituted the program. Mr. Osier accompanied all the opera

selections that were sung. The soloists were Grace Nelson McTernan, soprano; Freda Draper, contralto; Edwin Letson, tenor; Joseph Meyer, baritone; Cliff Cline, bass.

Arnold Volpe's string quartet, which is composed of Mr. Volpe and Harold Bernhardt, violinists; Carroll Cole, violist, and Esther Pierce, cellist, introduced Mr. Volpe's quartet in G major. This work is well written, and through the medium of this ensemble it proved to be worthy of being included in a professional group's repertoire. With the assistance of Lucille Vogel-Cole, pianist, Schumann's quintet also was played on this occasion.

The Missouri Federation of Music Clubs held its fourteenth annual convention in Kansas City, April 16-19 (Mrs. J. H. Caldwell, of Webster Grove, president). Throughout the meetings, musical programs were presented by visiting delegates and Kansas City musicians. A vesper service was given by the choirs from Linwood Methodist Church (Forrest L. Shoemaker, director); Community Church (Otley Cranston, director); Independence Boulevard Christian Church (Hans C. Feil, director); The Ehrman Singers (Walter Ehrman, director); and the Independence Latter Day Saints Choir (Paul Craig, director). Mrs. Frederic C. Shaw, president of the local federation, and Mrs. Florence McN. Woodward, president of the second district, assisted Mrs. Caldwell, Lucille Barnes, of Carthage, was elected state president for the ensuing year.

The Kansas City Musical Club, which included the premiere of Paul Revere's Ride in its bicentennial concert, also presented orchestral numbers by Herbert and Grainger and the following artists: the Lombardi quartet (composed of Rose Ann Carr, Mrs. Paul Barnett, Rachel Hartley Ward and Mrs. C. R. McAlister); Mrs. Jay C. Norman and Mrs. Leon Hinkle, sopranos; Freda Draper, contralto; Joseph Meyer, baritone.

Paderewski, in his local appearance, played a program of numbers that have been long associated with him, also a group by Debussy. The pianist was most generous with his encores and pleased a large audience. Mu Phi Epsilon's eleventh season was closed with a program of ensemble music. Catherine Hatch and Mary McKee, pianists, gave excellent interpretations of works by Chaminade, Debussy and Arensky. A string quartet composed of Charles Taibi, Carl Metz, Carroll Cole and Fritz Hanlein, played Coppel by Delibes and, with the assistance of Philip Stevens, pianist, a Schumann movement was offered. A song cycle, *The Morning of the Year*, by Charles Wakefield Cadman, was sung by: Mrs. George R. Cowden, soprano; Mrs. H. Lewis Hess, contralto; James Mack, tenor; and Reid Hillyard, baritone; with Mrs. Robert Garver as accompanist.

In a program sponsored by the Power and Light Company, the Kansas City-Horner Conservatory Orchestra, under the direction of Forrest Schulz, presented Joseph Lefkowitz, violinist, in the Mendelssohn E minor concerto. Schubert's overture to Rosamunde, Wagner's prelude to Lohengrin and the New World Symphony (Dvorak) completed the program.

During the convention of the Latter Day Saints Church, Independence, Mo., a chorus of 450 singers united in giving *The Messiah* under the direction of Paul Craig. Soloists were George Anway, tenor; Colin Ferritt, bass; Mrs. Israel A. Smith, soprano; and Pearl Kinnaman, alto.

The final three concerts in the Kansas University series at Lawrence were presented by Jacques Thibaud, the London String Quartet, and Dusolina Giannini.

Mrs. Raymond Havens, Kansas City contralto, appeared in three Kansas college cities during April as a soloist in the *Messiah*. In Emporia, Mrs. Havens also was heard in recital; in Pittsburgh she took part in a concert performance of *Faust*; and in Hays she appeared in an operatic concert.

A group of twenty-four students from Southwestern College, Winfield, Kans., were presented by the Trinity Methodist Church in a concert of string choir music. Under the direction of H. Hugh Alwater, selections from Pergolesi, Brahms, Ravel and Horn were played convincingly. J. P.

Weissgerber to Introduce Concertos

Andreas Weissgerber, violinist, who is to make his debut in this country next October, plans to give two new violin concertos their American premieres. Mr. Weissgerber is said to resemble Paganini, both in appearance and in style of playing.

Résumé of Orchestral Works Heard in Boston During Past Season

By MOSES SMITH

BOSTON.—The Boston Symphony Orchestra, led by Serge Koussevitzky, has just completed its fifty-first season, which many, last October, felt must be an anti-climax to the elaborate rites of the orchestra's jubilee of last year, when many of the eminent composers of the world were commissioned to write works, and the whole was topped off with a magnificent Bach Festival.

But there is no stopping the imaginative urge of Dr. Koussevitzky, and as one reviews the departed season one notes another series of achievements, not simply a musical year taken in stride. It must be remembered, first of all, that the heart of Boston's musical life lies in the twenty-four pairs of subscription concerts given on Friday afternoons and Saturday evenings from October to the beginning of May, the same program being played at matinee and evening. All other musical activities are incidental, and they are not so many and varied as is generally supposed, outside (what with only two weeks of opera) a sad dearth of choral programs and comparatively little chamber music.

Dr. Koussevitzky's task is, therefore, a great one; and he is quite aware—perhaps much too conscious—of his trust. Since coming here in 1924, he has steadfastly ad-

hered to the opinion that it is the duty of a first-class orchestra and its leader to serve not only as a museum for the exhibition of ancient masterpieces but also as a sort of experimental laboratory (open to the public) for new developments in the art. He has been maligned and praised for this attitude, but he has stuck manfully by his guns.

Consequently, his programs include frequent performances of works never before heard in this town; often world and American premieres. Thus, during the past season, no fewer than eight works were played for the first time anywhere. Three of them are by Americans, an eloquent testimonial to Dr. Koussevitzky's propaganda for our native music. This American trio was Aaron Copland's Symphonic Ode, George Gershwin's second Rhapsody for piano and orchestra, and Harold Morris' concerto for piano and orchestra. Two of these were important for the composer primarily: Gershwin's work, as has been well put, marks a step forward in his artistic development and thinking, even if the composition itself was disappointing after a deal of good-natured ballyhoo; and Morris' concerto was a healthy indication that there is a genuine creative talent among young Americans not necessarily radicals. Copland's ode was by all odds the most mature of the trio and, incidentally, the first of his compositions which the present writer has heard without discomfort or boredom.

Of the foreign novelties, a concerto for orchestra by Martinelli was meaningless; Dukelsky's Epitaph was inane; one other was an excellent arrangement by Respighi of five of Rachmaninoff's Etudes-Tableaux; and, finally, the Eight Miniatures of Tche-repnin were charming, while his prelude, In Memory of Rimsky-Korsakoff, seemed inflated, to this writer.

Fifteen other works were heard in Boston for the first time, of which six had their American premieres here. Of Ravel's and Stravinsky's concerti, for piano and violin respectively, enough has already been

written. Perhaps the same thing is true of Mahler's ninth symphony, which Koussevitzky introduced to America. But one cannot fail to express gratitude to the Russian for his elaborately prepared and stunning version of a masterpiece. Two works by Holst, the prelude and scherzo, Hammer-smith, and the ballet from the opera, *The Perfect Fool*, attested the sincerity and greatness of the Englishman, who spent half a year at Harvard; and two others exhibited the dazzling brilliance and wit of the ultramodern German. Toch—the Little Theatre Suite and the Bunte Suite. Strangely mated with these works were two other "novelties"—a concerto grosso by Handel and a symphony by Haydn. The only American in this group, Leo Sowerby, was represented by the disappointing *Prairie*.

The list as a whole is impressive, an indication of the accomplishments of the orchestra under Koussevitzky, and compensates in part at least for the grumbling of many of the subscribers against particular programs which, it is felt, are ill-balanced or unduly devoted to unfamiliar music. Even the newer public of the orchestra, represented by the attendants at the two series on Monday evenings and Tuesday afternoons, were not spared, for many of these works were then presented, including two which were withheld from the more experienced public—Carpenter's Song of Faith and Edward B. Hill's concertino for piano and orchestra.

Of performances, both by the orchestra under Koussevitzky and by the soloists, it is now rather late in the day to write. But one cannot dismiss entirely the achievement involved in the preparation of the Bach B minor Mass, heard at a Pension Fund concert; or the extraordinary versatility, virtuosity and constant preparedness of the orchestra's pianist, Jesus Maria Sanroma.

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Alice Garrigue Mott Artist Heard

Major and Mrs. William Kennelly (Marion Paine Kennelly) entertained a large assembly of distinguished guests at a musicale and tea in their New York home on April 24. Mrs. Kennelly, assisted by Maurice La Farge at the piano, sang a program including the waltz from Romeo and Juliet; the Jewel Song from Faust; Je suis Titania, from Mignon; Gounod's Ave Maria; and six ballads, sung in English. Mrs. Kennelly possesses a lyric coloratura soprano voice, comprising a range of three octaves. She sings F above high C with ease and maintains an even scale from her highest to lowest notes. She is proficient in the art



New York Times Studios
MARION PAINE KENNELLY

of bel canto and faithful to the tradition of the lyric-coloratura style. This was the first time Mrs. Kennelly's husband and guests had heard her in recital.

Marion Paine Kennelly began the study of singing while attending the Academy of St. Joseph, Brentwood, L. I., N. Y. Her instructor was Sister Visitation, who was trained by Alice Garrigue Mott of New York, with whom Mrs. Kennelly, then Marion Paine, subsequently studied for several seasons. When the young artist was ready for her debut, she was first heard by Fortune Gallo, who immediately engaged her, planning to present her as Micaela in Carmen. However, after a few weeks' public career, the singer came to the decision that she preferred to display her art in her own home. Major Kennelly is a staunch advocate of his wife's devotion to vocal art. Mrs. Kennelly has for several years been coached by Hans Morgenstern, former conductor of the Metropolitan Opera, who, while in America, was always associated with Mme. Mott's studios. She has also taken a special course in French lyric diction from Maurice La Farge, son of the late Manual La Farge, also associated with the Mott studios.

Mrs. Kennelly was the recipient of enthusiastic applause for her fine singing. The invitation list included: General John J. Pershing, Hon. and Mrs. Alfred E. Smith,

Gen. and Mrs. John F. O'Ryan, Gen. and Mrs. Cornelius Vanderbilt, Gen. John J. Phelan, Gen. and Mrs. William N. Haskell, Gen. John F. Daniels, Gen. and Mrs. Robert Lee Bullard, Gen. and Mrs. Louis W. Stotesbury, Gen. and Mrs. Denis E. Nolan, Gen. and Mrs. John J. Byrne, Admiral and Mrs. L. R. deSteiguer, Admiral and Mrs. Wm. W. Phelps, Dr. and Mrs. Nicholas Murray Butler, Hon. and Mrs. Morgan J. O'Brien, Hon. and Mrs. James A. O'Gorman and Miss Alice O'Gorman, Count and Countess Felix von Luckner, Prince and Princess Lichtenstein, Mr. Louis Wiley and Miss Carrie Wiley, Mr. and Mrs. Oliver H. Harriman, Mr. and Mrs. S. Stanwood Menken, Mr. and Mrs. August Heckscher, Mr. and Mrs. Clarence L. Mackay, Col. and Mrs. Franklin Q. Brown, Mr. and Mrs. Nicholas F. Roberts, Mr. and Mrs. Francis MacMillen, Hon. and Mrs. Daniel F. Coahalan, Col. and Mrs. George W. Burleigh, Col. and Mrs. William J. Costigan, Col. and Mrs. Charles J. Dieges, Mr. and Mrs. Beniamino Gigli, Mr. and Mrs. Arthur McAleenan, Mr. Oscar L. Richard, Capt. and Mrs. Ten Broeck M. Terhune, Mr. and Mrs. Joseph A. Ruddy, Mr. and Mrs. M. F. Loughman, Maj. T. J. Oakley Rhineland, Mr. and Mrs. J. Schuyler Casey, Col. and Mrs. Nicholas F. Engel, Mr. and Mrs. Frederick B. Wright, Mrs. Valera Langeloth, Hon. and Mrs. John F. Curry, Hon. and Mrs. Wm. T. Collins, Hon. and Mrs. Edward R. Finch, Hon. and Mrs. Edward J. Flynn, Col. and Mrs. C. B. Humphrey, Col. Ralph C. Tobin, Mrs. R. T. Wilson, Mr. and Mrs. Wm. H. Hussey, and Hon. and Mrs. Sydney A. Syme. B. D.

White Plains Enjoys Negro Song Jubilee

Harry Barnhart Leads Chorus of 800 Singers and Hall Johnson Conducts His Own Choir

WHITE PLAINS, N. Y.—The annual Westchester Negro Song Jubilee was held at the County Center April 14 and attracted a large audience, including a number of celebrities. The Westchester Negro Choral Union of about 800 voices, conducted by Harry Barnhart, and the Hall Johnson Choir, conducted by Hall Johnson, were heard in an interesting program of spirituals and other negro songs. The presentation (under the auspices of the Westchester Recreation Committee) was colorful and dramatic.

Mr. Barnhart and Hall Johnson took turns directing the groups. A number of the songs were arranged by Mr. Johnson. Go Down, Moses, and Free at Last, sung with the combined choruses, were particularly good and had to be repeated. The Hallelujah Chorus from Handel's Messiah concluded the program. The audience was enthusiastically appreciative.

On April 30, the White Plains Choral and Symphonic Society presented the White Plains Symphony Orchestra in its last concert of the season at the High School Auditorium. The assisting artist was Benno Rabinoff, violinist. The orchestral numbers comprised Beethoven's Leonore overture; a movement from Dvorak's New World Symphony; one from Brahms' second; music from Humperdinck's Hansel and Gretel; and a waltz by Ziehrer. Louis Green, conductor, has worked diligently to bring about results with the orchestra, and excellent progress has been noted during the season.

Mr. Rabinoff established himself immediately in the favor of the audience. He was heard in the Mozart concerto No. 4 in D major. Mr. Rabinoff's musicianly interpretations, his technical equipment and particularly his tone, are excellent. He was recalled many times and gave encores by Dvorak, Kreisler, Glinka and de Falla. E. H.

American Musicians to Visit Russia

A group of American musicians will visit the Soviet Union early this summer, under auspices which will give them insight into the musical life of Russia, according to plans announced by the American-Russian Institute.

The party is to meet composers and attend special performances of their works. The American musicians will study teaching methods in the conservatories and hear advanced music students in recital. The opera and concert season is still at its height in June, when the delegation arrives, and special arrangements enable the members to attend performances in which they are interested. It is planned that the Americans will reciprocate by conducting Russian orchestras upon occasion, and by performing at workers' clubs and elsewhere.

The musicians will center their study of Russian music in Moscow, Leningrad, and Kharkov (in the Ukraine) according to the itinerary, which is arranged by the Open Road. The group is to spend two weeks in Russia, arriving June 10.

The tour is sponsored by a committee of American musicians, some of whom will accompany it. They are Professor Daniel

Gregory Mason, of Columbia University, chairman; Mrs. Elizabeth Sprague Coolidge, George Gershwin, Deems Taylor, Professor Douglas Moore, Nikolai Sokoloff, Henry Cowell and Sergei Radamsky. Mr. Radamsky, who returned from Russia last year, will accompany the tour.

Eastman School Festival

(Continued from page 5)

Works which received their first public performances were symphony, No. 1, by Herbert Inch; prelude and fugue for piano and orchestra by Daniel Gregory Mason; and concerto for oboe and orchestra by Irvine McHose. Other program numbers were Bernard Wagenaar's Divertimento and Randall Thompson's symphony, No. 2, which was received with enthusiasm at its first public performance in Rochester in April and repeated its success in full measure with the festival audience.

The Inch symphony and McHose concerto adhered to the modern idiom, neither of them being ingratiating music but both examples of skilled workmanship. The Mason prelude and fugue, in which Max Landow was the solo pianist, was received with spontaneous approval by its hearers. The solo oboist, Mitchell Miller, earned a hearty recall for his expert performance. Dr. Hanson secured uniformly excellent playing from the orchestra.

On May 6 the festival was closed with the performance in the Eastman Theatre of the ballets, The Happy Hypocrite, music by Herbert Elwell and choreography founded on Max Beerbohm's satire, and Skyscrapers, John Alden Carpenter's ballet composed for the Metropolitan Opera Company. Thelma Biracree formed the choreography for both ballet performances and appeared as solo dancer in each. The Eastman School Chorus assisted and Dr. Howard Hanson conducted the Eastman School Festival Orchestra. An audience including many standees witnessed the performance. The ballets were in contrast; the Elwell

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Composer

Assisted by Claire Loring, Soprano; Devora Nadworney, Contralto; Aeolian String Quartet, and String-Woodwind Ensemble. Carnegie Chamber Music Hall, Saturday, May 21, 8:30 P. M. Tickets \$1.00, \$1.50 and \$2.00.


a pantomimic dance story; the Carpenter a series of episodes in dance and tableaux. The stage was skillfully managed and the pieces given spirited action, while musically the performance was of high merit.

Buffalo Engages Symphony Orchestra for City's Centenary Celebration

BUFFALO, N. Y.—The Centennial Committee has announced that the newly formed Buffalo Symphony Orchestra, under the direction of John Ingram, has been engaged as the official orchestra for the 100th birthday celebration of the City of Buffalo. The Philharmonic Concert Band, closely affiliated with the symphony organization, will also participate in the proposed ten-day program. A special program of symphonic and choral works is in preparation for the evening of July 6. L. H. M.

Myra Hess to Return Here Next January

Myra Hess, who left for England May 11, on the SS. Europa after fulfilling a long list of engagements in this country, plans to return here January 1 for another tour. Annie Friedberg, Miss Hess' manager, reports that the pianist's advance bookings already include important orchestral engagements, return dates for recital appearances, and debuts in a number of cities new to the English artist.



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Chicago's North Shore Festival to Be an Impressive Event

Five Concerts Scheduled—Three Choral Works Are to Be Given in Commemoration—Society of American Musicians Presents Young Artists

CHICAGO—Among the choral works to be performed at the North Shore Music Festival in Evanston, from May 23 to 28, three are in commemoration. Brahms' Requiem will be sung in honor of the late founder and director of the festival, Peter Christian Lutkin; Haydn's Seasons is to be performed in celebration of the composer's 200th anniversary; Carpenter's Song of Faith, composed especially for the bi-centennial celebration of the birth of George Washington and performed at two of the Chicago Orchestra concerts in Orchestra Hall, also will be heard.

Five concerts are listed for Monday, Tuesday, Thursday and Saturday evenings and Saturday afternoon. The Monday program will be presented by the festival chorus of 600 singers, the Chicago Symphony Orchestra, Jeannette Vreeland, soprano, and John Charles Thomas, baritone. Brahms' Requiem will open the concert. Frederick Stock, musical director of the festival, and Glenn Cliffe Bainum are the conductors. On Tuesday evening Haydn's The Seasons, is to begin the concert, followed by a miscellaneous program with Goeta Ljungberg, soprano, as soloist. Miss Vreeland, Edward Molitor, tenor, and Chase Baromeo will assist the festival chorus in the performance of the Haydn oratorio.

The third program to be given holds the festival chorus, the United German Male Chorus, the Chicago Orchestra and Mr. Molitor, Dr. Stock and Karl Reckzeh will conduct. The Saturday afternoon concert, for children, lists Percy Grainger as piano soloist, the Chicago Orchestra and the children's chorus of 1500, under the direction of John W. Beattie. At the final program Dusolina Giannini, soprano, and Beniamino Gigli, tenor, are scheduled as soloists; the festival chorus and the University Glee Club will sing; and the Chicago Orchestra is to play miscellaneous numbers besides accompanying chorus and soloists.

SOCIETY OF AMERICAN MUSICIANS PRESENTS YOUNG ARTISTS

Emily Boettcher, pianist, and Anthony Guerrero, cellist, winners of the Society of American Musicians contest, appeared jointly in the second concert of this series sponsored by the Society, at Kimball Hall, on May 3. Miss Boettcher disclosed unusual pianistic qualifications in a group of Bach chorales in Hess and Busoni arrangements, and in the Saint-Saëns arrangement of the Bach Bourée. Her playing, which was admirable in every respect, justified the opinion of the judges who awarded her this recital appearance.

In Sicilienne by Paradis, Henri Eccles' sonata in G minor and Frederick Preston Search's Rhapsodie Fantastique, Mr. Guerrero earned the unstinted approval of the audience. He played with fine tone, well developed technique and keen musical sense. Mr. Guerrero should make a name for himself in his chosen profession, as well as add lustre to that of his teacher, Hans Hess.

COLUMBIA SCHOOL OF MUSIC OUTLINES NEXT SEASON'S PLANS

The Columbia School of Music gave a faculty dinner at the City Club, April 28. The directors outlined the school's concert schedule for next season, which calls for four major events in Orchestra Hall and two at Kimball Hall, as well as a number of recitals in the school auditorium. Arthur Kraft, president of the school, acted as chairman and told of the plans for the Summer School. These include a six weeks' session in Chicago beginning June 13 and a six weeks' session in the summer camp at Waterville, Mich., beginning July 23.

Robert Macdonald, director, presented the concert schedule and spoke at length of the various programs contemplated for next season. Louise St. John Westervelt will present the Westervelt Singers and the program will be made up of professional soloists recruited from her class, as well as several artist-students. Another concert is to be

offered by Ludwig Becker violin Artists. They are to consist of soloists who have had their training with Mr. Becker. There will be also a novelty ensemble group for eight or ten violins, with accompaniments played by the Columbia School Symphony Orchestra under the direction of Mr. Becker. The first concert of the season comes in October—this is to be a gala event and the soloists in all cases will be members of the faculty.

Other speakers of the evening were Walter Spry, Kathleen Air, Mary Strawn Vernon, Mary Whipple Lindsay, Mary Louise Merrill, Lola Fletcher and C. E. Feely. Mr. Feely presented a plan of cooperative advertising in which five or six other schools in the city have united for the purpose of advertising the City of Chicago and its advantages to students of music. They have adopted for their slogan, "Chicago, the City of Culture—The Musical Center of America." The meeting closed with the singing of the Columbia School song by the entire faculty.

HAMILTON CLUB CHORUS

Encouraged by the reception accorded them at their first public appearance last year by Chicago music lovers, the Hamilton Club Chorus and their conductor, Harry S. Walsh, decided to make it an annual affair. They were heard in Orchestra Hall on May 3 by a large audience which was not slow in showing appreciation of this well trained group. It is interesting to note that among the club's personnel are to be found some ten or twelve of Chicago's professional singers, two of whom appeared as soloists at this concert—Walter Pontius, tenor, and Leslie Arnold, baritone. The chorus performs with admirable spirit and enthusiasm, which make up for its occasional deviations from pitch and uncertainty of attacks. The well arranged program, which contained sacred songs, American and foreign folksongs, spirituals and other American numbers, formed a pleasurable evening for the club's many friends and admirers.

NATIONAL MUSIC WEEK IN CHICAGO

In order to add more importance to National Music Week in the Chicago area, various committees were formed and broadcasting stations, churches, clubs, schools, theatres and other gatherings cooperated. Sponsors of the plan included Mayor Anton Cermak, Mmes. Rockefeller McCormick, Jacob Bauer, Charles S. Clark, Archibald Freer, George M. Burditt, Clarence Marquardt, Robert Nathan, Beluah C. Mayher, William J. Hamilton, Nina Shumway Knapp, Adolph Heileman, Herman Devries, William Phillips, Marjorie Maxwell, Alice Mock and Benjamin Stout; Carleton Smith, Myron Kinsey, Dr. J. Lewis Browne, Carl Craven, Henry Kuhmeyer, Noble Cain, Oscar Anderson, William Phillips, Arthur Kraft and Roy L. Harvey. Artists taking part in the programs included the Devries Ensemble, Olivet Male Ensemble, Marjorie Maxwell, Alice Mock, Alice Brown Stout, Constance Eberhardt, Charles Wakefield Cadman, Walter Pontius, Flora Hardy Burdett, Mary Marquardt and Noble Cain.

CHICAGO MUSICAL COLLEGE CONTEST

The fourteenth annual contest of the Chicago Musical College will take place at Orchestra Hall on May 14, with Karleton Hackett, president of the American Conservatory, Dr. James Francis Cooke, editor of the Etude, and Felix Borowski, music critic and theory teacher, as judges. Six piano, four vocal and three violin students will compete for prizes of three grand pianos, one violin and scholarships.

RUDOLPH GANZ PUPIL MAKES DEBUT

The Young American Artists Series (under Jessie B. Hall's management) was brought to a close by Ruth Napier, pianist and pupil of Rudolph Ganz, who gave an outstanding recital on May 5 at Curtis Hall. Unusually gifted, well trained, musically efficient and technically adequate, Miss Napier set forth piano playing that had

style, finish and imagination. The Bach G major French Suite was especially well presented, and the Chopin B minor sonata had an artistic performance. She also played two numbers from the prolific pen of Rudolph Ganz (Little Sphinx and Scherzino) which have been dedicated to Miss Napier, besides numbers by Debussy, Rachmaninoff, Scriabin and Liszt.

DON PASQUALE IN ENGLISH

Donizetti's comic opera, Don Pasquale, is to begin an indefinite engagement at the Blackstone Theatre, May 16. Vittorio Trevisan, who in recent years has appeared in buffo roles with the Chicago Civic and Ravinia Opera companies, is to have the title part, and William Miller will sing the tenor role. The opera is to be sung in English.

NEW CHORUS MAKES BOW

A chorus organized since last January, the Metropolitan Singers of Chicago, made its initial bow in a concert at Kimball Hall on May 5, and was enthusiastically greeted by an audience which filled the hall. Fifty singers make up the organization, which is directed by Tudor Williams, son of the late Dr. Carver Williams. One of the objects of the chorus is to emphasize the lighter and more widely recognized works of the better known composers. The conductor led with a decisive beat and his singers responded with spirit and enthusiasm. There are yet many rough places to be smoothed out but if enthusiasm continues, the Metropolitan Singers should take its place among Chicago's best musical ensembles.

The soloist was Frederick Newell Wood, a tenor with a fine lyric voice which he uses with skill. He came in for a goodly share of the audience's applause.

EDITH MANSFIELD CLOSSES SEASON

Edith Mansfield, soprano, will wind up a long season on May 20, when she sings at the annual luncheon of the Friday Circle in Rogers Park.

CHICAGO MUSICAL COLLEGE NOTES

Marvin Meiers, tenor pupil of Blanche Barbot, sang a recital at Joliet (Ill.) Conservatory of Music on April 19. On April 20 he was soloist for the Welfare Study; and on May 4 he appeared before the Business and Professional Women's Club.

Irma Clow, harpist, of Omaha, Nebr., returned to that city recently to give several special broadcasts over KOIL.

Werner Zepernick, exchange scholarship student from Germany, who is studying with Rudolph Ganz, gave a recital at the Edgewater Beach Hotel, May 5, for the Columbia Women's Club.

Edward Collins, pianist, gave a recital at the Elburn (Ill.) Women's Club, April 19.

Helen Hille, scholarship pupil of Franz Proschowski and featured prima donna on the Fanchon Marco and Radio-Keith-Orpheum circuits, was soloist at the meeting of the Executive Club in the Sherman Hotel, April 29.

Bessy Kuchek, piano pupil of Albert Goldberg, was soloist at the meeting of the Daughters of Zion in the Congress Hotel, April 10.

Chauncy Parsons, studying with Mr. Proschowski, will appear soon before the following clubs: Windsor Park Women's, Austin North End Women's Bryn Mawr Woman's, Wilmette Woman's Rotary, Kiwanis and Medinah; and for the Edison Symphony Hour, National Farm and Home Hour, NBC.

Stanley Kaspar, pupil of Lillian Powers, played at the Olympic ballroom for the State Teachers' Convention, April 10. On April 17 he played in Morton High School auditorium for the evening school graduates. He appeared as soloist for the Order of Moose at the Sherman Hotel, May 3.

THE AMERICAN CONSERVATORY NOTES

Piano students of Allen Spencer and voice students of Charles LaBerge were presented in recital at Kimball Hall, May 5.

Betty Dando, soprano, pupil of Elaine De Sellem, has been engaged as instructor of singing for the summer session at State Teachers' College, Springfield, Mo.

Theophil Vocks, artist-student of Henriot Levy, was awarded first place in the recent piano scholarship contest conducted by the Chicago Woman's Musical Club.

Harriet Hebert, of the American Conservatory voice department, presented her student, Desse See, soprano, in recital in the Studio Theatre, April 27. Miss See was assisted by Kirby Hoon, violinist, pupil of

Herbert Butler, and Lela Hammer, accompanist.

Marian Setaro, soprano, of the conservatory voice faculty, has been appearing before many city clubs in scenes from the opera, Martha, singing the role of Lady Harriet.

Gibson Walters, violinist, student of Mr. Butler, has been engaged as director of the string trio at the Chicago Beach Hotel.

The following pupils of Alice Burrow have made recent appearances: Irma Keim, contralto, Chicago Music Study Club, Webster Hotel; Lucille Eling, contralto, Lake View Alumni Association; Violet Anderson, dramatic reader, Chicago Swedish Lodge.

Anthony Guerrero, cellist, Hans Hess, pupil, appeared in recital at Kimball Hall, May 3. This recital was the prize awarded Mr. Guerrero for first place in the cello contest sponsored by the Society of American Musicians.

BUSH CONSERVATORY RECITALS

Florence Edwards, soprano, was heard in song recital at Bush Conservatory, April 26. Her fine singing of a well arranged program was enthusiastically applauded by a large audience. Miss Edwards is a pupil of Theodore Harrison.

Richard Czerwonky began a series of violin recitals at Bush Conservatory on April 27, when he was greeted by a large and demonstrative gathering. Czerwonky played the Vitali-Charlier Chaconne, the Vieuxtemps D minor concerto, his own A Dream and Dance Grotesque, his arrangement of Vorsing's Greetings to Home, Tchaikowsky's Melodie, Hubay's Zephyr and D'Ambrosio's Burlesque, with fine art, impeccable technique and musicianship.

LOUISE ST. JOHN WESTERVELT'S PUPILS

Two of Louise St. John Westervelt's many voice students in constant professional demand are Marion O'Connor, contralto, and Winifrid Erickson, soprano. Miss O'Connor sang at a private function in March; gave a group of solos at the County Hospital in April; appeared for the Mu Iota chapter at the Mu Phi Epsilon concert in April; broadcast twice over WMBI; and was heard in Chicago Mexican Church. Miss O'Connor is director of the choir at the Church of the Redeemer, which sang at the Rock River conference service in Chicago Temple, at the special dedication services of the new Church of the Redeemer at the pageant in the church on April 14. She is also in charge of a children's chorus at this church. At the Stickney school Miss O'Connor put on a Christmas cantata pageant last December and is now preparing an operetta for May 20, as well as the commencement program, to be given at the Edgewater Beach Hotel in June.

Miss Erickson coached a three-act play for the Esther Clamage Juniors, which was given under her direction at the Congress Hotel and at the South Shore Temple. She has appeared as soloist with the Aeolian Choral Society and twice on a WIBO broadcast. The soprano furnished two groups of songs for the Moose Lodge at Congress Park, and at the annual banquet of the Military Order of the Loyal Legion at the Union League Club.

JEANNETTE COX.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

M. E. Adler	Joseph Lewin
Gregor Alexandresco	Marguerite Licht
Alzilo Aliga	Maryann List
Achille Anelli	Thaddeus Loboyka
A. D'Orme-Baker	Harold A. Loring
Antonio Bassi	Issay Lukashevsky
Mrs. William B. Beach	Norma Lutge
Victor Benham	Margaret Ladley McBride
Umberto Bernucci	Jay McGrath
Mary Biffan	Beleska Malinoff
Georg Blumenthal	Armand Marini
Giacoma Bourg	Josef Martin
Zara Bouson	Joseph Mendelssohn
Margaret Bovard	Helen C. Moller
O. N. Bryant	Florence Nelson
Francesco Bucca-Fusco	Giella Neu
Buzzi-Peccia	Anna Nordenstrom-Law
Lavie Cadornia	Florence Crozier Ozmun
G. Carnation	Carl L. Pawlowski
Nino Carboni	A. M. Pergani
Angelo Carlino	Wm. B. Peters
C. Versel Chamberlain	Miron Poliak
Florence Chambers	Arnold Powell
Norman Curtis	Alfred Price Quinn
Stephen Czunkar	Rita Raymond
Greta Dalmay	Forest Redfield
Adele Davis	H. E. Reynolds
George de Fco	S. N. Rosenthal
Chev. Gaudier Del'Eveille	Courty Rossi-Diehl
George de Sol	Jean Rouse
Solita de Solis	Norbert Salter
Ragini Devi	Anna Savina
Maude de Voe	Philip Scharf
Byron S. Dickson	S. Scharf
Dmitry Dobkin	Marguerite Schulling
Mme. Dodd-Crawford	Josef P. Schwarz
Beatrice Elliott	Walter D. Smith
Frank G. Ernst	Edith Silance-Smith
Maestro Geremia Fabrizio	Harrison A. Stevens
Borris B. Feibish	Norman Stoneham
Carl Fiaberg	Leo Strokhoff
Miriam Franken	Marcia Sumelka
G. A. M. Fuleihan	Virginia Carrington
Anna A. Garrett	Thomas
Alexander Goldberg	Tofi Trabilace
Olga Gulleledge	Prof. A. H. Trunk
John Hartigan	Marie Woodman Tufts
Jean Heibel	Emilio Vaccaro
Frederick Hellar	Fernando Villa
Russell Blake Howe	H. Von Oppenheim
Floyd F. Jones	Walter Von Oppenheim
Victor H. Kasper	Elemer Von Pichler
Alexander Kisselberg	Pauline Watson
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Music Notes From Coast to Coast

AKRON, O.—Zion Lutheran Choir (of which George G. Arkebauer is director) is unique among church choirs in Akron. The group is noted for its cappella work and each spring there is a demand for its programs. Accordingly, Director Arkebauer has planned a short concert tour during May, which will take the choir to Elyria, Pittsburgh, Cleveland and Toledo, with the closing concert to be given at its own church, May 29.

Mrs. A. J. Akers, eminent soloist in Akron and pupil of Jean Teslof, recently gave the program at a morning musicale in the home of Mrs. Cree in Pittsburgh, Pa. The musicale had been arranged especially for the appearance of Mrs. Akers by both Mrs. Cree and Mrs. T. C. Donovan, who is president of the Pennsylvania Federation of Music Clubs. Estelle Ruth, of Akron, was accompanist for Mrs. Akers, and later in the day both artists broadcast a program over station KDKA in Pittsburgh. They were assisted by Henry Harris, piano soloist and pupil of Fred J. Lissfelt.

Music Week was adequately observed in Akron. The schools under the supervision of Miss Nellie Glover presented programs, and high school glee clubs appeared under the direction of Mabel Todd. The Tuesday Musical Club was heard in a large public concert at one of the downtown auditoriums.

K. S. L.

GRAND RAPIDS, MICH.—Newly elected officers of the St. Cecilia Society are: president, Mrs. Eber Irwin; first vice-president, Mrs. Walter Schaefer; second vice-president, Mrs. Walter Gutekunst; recording secretary, Mrs. H. W. Garrett; corresponding secretary, Mrs. Thomas Wykes; treasurer, Mrs. Roy K. Moulton; directors, Mrs. Hugh Utley, Mrs. Joseph Kortlander, and Mrs. George Abbott. Directors retaining office are Mrs. M. W. Shillinger, Mrs. Charles Wilson, and Clara Limbert.

An interesting members' program was arranged by Mrs. Garnet Black Wolff. Those appearing were Mrs. Augusta Rasch Hake, pianist; the Madrigal Singers, comprising Mr. and Mrs. Charles S. MacDonald, tenor and soprano; Mrs. Neal Zoerhof, contralto; Russell Van Koeving, tenor, and Elmer Oppenhuizen, bass, who sang two groups of madrigals; and a newly organized string quartet, consisting of Albin Preusse and Eugene Andrejewski, violinists; Karl DeBock, viola, and Peter Kleynenberg, cellist. Mrs. Maria Lund Royce was the accompanist for the singers.

The annual spring luncheon was a St. Cecilia event last month, at which the annual reports of officers and chairmen were given. During the program which followed two groups were offered by Mrs. E. A. Prange, soprano; two groups were played by Mrs. W. H. Wismer, pianist; and a Mendelssohn Trio was presented by a newly organized trio which has for personnel Mr. and Mrs. Maurice Quick, cellist and violinist, and Perry O. McKinney, pianist. Mrs. Dorothy Pelck McGraw was accompanist for the singer. Mrs. Joseph W. Putnam was chairman that day.

Newly elected officers of the St. Cecilia Evening Club are as follows: president, Mrs. Hugh Blacklock; first vice-president, Mrs. Augusta Rasch Hake; second vice-president, Mrs. H. W. Garrett; recording secretary, Ella Shannessy; treasurer, Mrs. Emma Sweet; directors for one year, Chester Berger and Eugene Phillips; directors for two years, Mrs. Guy Halliday and Mrs. Helene Lorch Chance.

A program was arranged by Harold R. Bishop with these participants: Phyllis Crimmins and Sadie Spoelstra, pianists; Mrs. Karl Dingeman, soprano; Mrs. Paul Kempter, contralto; Carl McOsker, baritone; a trio, the members of which are Mrs. Maurice Quick, violin; Mrs. Keith Houston, cello, and Mrs. Royce, piano; and Mrs. Royce and Lawrence Fobair, accompanists. The last program of the year, Drama in Music, was planned by June McAteer. It was given by Marguerite Fields, reader; Lorraine Hardesty and Lucille Estes, pianists; Mrs. Prange, soprano; Mrs. Loren Staples, contralto; Russell Forwood and Sidney Straight, tenors; George Mathews and Alfred Hendricks, baritones; Melvin Shader, dancer; Mrs. McGraw, accompanist; and the St. Cecilia Evening Club Chorus, directed by Miss McAteer.

The Grand Rapids Symphony Orchestra, Karl Wecker, conductor, gave three children's concerts before an appreciative audience in South High School. Mr. Wecker explained the instruments, and Mrs. Florence Gregory, educational director of music for the orchestra and in the public schools, talked about the musical numbers.

At the "manuscript day" of the Ladies' Literary Club, two groups of original songs were presented by Louise Cooper Spindle. The contralto songs were voiced by Katherine Strong Gutekunst, and the soprano group by Mrs. John Emery, with Mrs. Spindle at the piano.

Mr. and Mrs. Chester Berger were hosts at the monthly meeting of the Grand Rapids Music Teachers' Association in the St. Cecilia Building. Leo Podolsky, pianist of Chicago, who has started a class in music interpretation in the city gave a short lecture-recital.

The following students in the Berger School of Music were presented in recital in the St. Cecilia Building: June Carlson, Teddy Watson, Mary Jean Wood, Jimmie Ferguson, Bernard Rosenberg, Betty Vandegrift, Betty Williams, Edward Janiak, Vinna Mutchler, Barbara Hills, June Tournell, June Ra Guse, Violet Berglund, Betty Luce, June Simms, Elaine Timmermann, Dorothy Marsden, Lila Hicks, Jimmie Hollway, Frances Berger, Carol Porter, Nell Ondersma, Marie Hoolsema, Bronislaus Janiak, Jerre Jean Little, Mamie Sheldon, Albina Kowalkowski, Alta May Lombard, Mabel Hall, Charlotte White, Dorothy Meade, Anna Schulte, Dorothy Hoeksema, Adelia Nash, Abigail Wedgwood.

H. B. R.

SAN ANTONIO, TEX.—An impressive performance of portions of Rossini's Stabat Mater, conducted by Dean Carl Venth, was given on Good Friday in the Lone Star Sunken Garden. The soloists were Evelyn Duerler, soprano; Mrs. Guy Simpson, contralto; Robert Campbell, tenor, and Warren Hull, baritone, all of whom sang the various parts excellently. The chorus, which was composed of members of the Municipal Oratorio Society (which Dean Venth directs), and members of the San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president) did exceptionally good work. The accompaniment was orchestral. It has been planned to make this an annual event.

The senior vested choir of St. Mark's Episcopal Church (Walter Dunham, organist and choir director) sang Maunders' Olivet

to Calvary on Good Friday. The soloists were Marjorie Winters Glaze and Mrs. Judson Phelps, sopranos; William Irby and William McNair, tenors, and Cuthbert Bullitt and Paul Mullenbruch, baritones. All did fine work.

The San Antonio Composers' Club (Mrs. Fred Wallace, dean) presented the following program of compositions by the members. The compositions, composers, soloists and accompanists were as follows: Rock de Cradle, Mary (Francis de Burgos), Jefferson High School Girls' Glee Club (the composer conducting); Though They Sleep (George May Randolph), Eric Harker, tenor, with Mrs. Edward T. Harker at the piano; Sadness (Stella Stacey), Gladys Couth Hodges, violinist, with the composer at the piano; Blessed Is the Man (Ferdinand Dunkley), Mrs. Irvin Stone, soprano; Mrs. Roy Lowe, contralto; Eric Harker, tenor, and Howell James, bass, with Frederick King at the piano; Pensamientos (John M. Steinfeldt), the composer at the piano; De Raccoon Hunt (Alice Mayfield), Warren Hull, baritone, with the composer at the piano; An Album Leaf (Louise D. Fisher), Carl Menth, Ruth Howell, Marjorie Murray Keller, and Mrs. T. M. Wheat, violinists, with the composer at the piano; Whoso Dwelleth Under the Defense of the Most High (Frederick King), Mary Aubrey Keating, contralto, with the composer at the piano; concerto in G minor (Carl Venth), Ruth Howell, violinist.

The college group and junior department of the San Antonio Musical Club (Mrs. Lewis Krams Beck, president) presented groups of Irish and Colonial numbers in costume. Mrs. Alois Braun was in charge.

Mary Brown Campbell, pianist and teacher at Westmoorland College, played Pastoral (Tausig), étude in A flat (Moszkowski), Romance (Saint-Saëns) and Polonaise Americaine (Carpenter); Mrs. Fred Jones, soprano, sang Mocking Bird Song (Bishop), To a Messenger (La Forge) and May Magic (Stratton), accompanied by Mrs. H. L. Bridgman; and Jeston Dickey read excerpts from Allison's House, the recent Pulitzer prize play by Susan Glaspell, at an open house held by the Altruse Club.

John Anderson, pianist, and Alexander Johnston, tenor, appeared at the Artists' Inn. Mr. Anderson played numbers by Debussy, Chopin, Rachmaninoff and Gershwin with fine interpretative ability and poetic tone. Mr. Johnston sang a group of old Scotch folksongs, which were especially suited to the quality of his voice.

Fred Lewis (organist and choir director of the chapel at Fort Sam Houston) played a group of enjoyable piano numbers when the music and art department of the Woman's Club (Mrs. John W. Legate, chairman) held an artist revue. The speaker was the artist Harry Anthony de Young, who spoke on Art of the Revolutionary Period.

Former students of the Fontainebleau School of Art and the Conservatory of Music met in San Antonio for the first annual recital and art exhibit of the Fontainebleau Alumni Association of Texas. The following appeared in a concert at the Witte Museum: Miriam Landrum, pianist, of Austin; Patricia John, harpist, of Houston; Katherine D. Wilson, pianist, of El Campo; Miss Morley, contralto; Mildred Mulligan, harpist, of Houston; David Griffin, baritone, of San Antonio; Josephine Boudreaux, violinist, of Houston; and John M. Steinfeldt, pianist, of San Antonio.

S. W.

SASKATOON, CAN.—John Hartley, formerly organist of St. Giles Cathedral, Edinburgh, Scotland, now living here, recently gave an organ recital at Knox United Church, assisted by Helen D. Sherry, soprano. Mr. Hartley commented interestingly on the pieces played. Evelyn Eby, Alma Sheasgreen and Reginald Bedford appeared in a three-piano program at the Third Avenue United Church. Bach's concerto in C, for three pianos, and the Schumann Carnival (the latter divided among the three pianists) were the principal items, the first and last numbers being played in ensemble. The church choir, under Francis Stevenson, and a string quartet, assisted.

The Hart House Quartet appeared in a recital at Convocation Hall and chamber works by Haydn, Beethoven and Bax constituted the program.

The March and April meetings of the Musical Art Club were devoted to music by Haydn; the first dealt with his life at Esterhaz, Hungary, and the second with his London visits and last years in Vienna.

The Women's Musical Club gave its annual "open day program" at the Baptist Church. Alma Sheasgreen, Evelyn Eby and Applebe Phillips, pianists; Dorothy Overholt, violinist; Janet Palmer, cellist; an instrumental trio, vocalists and a chorus, conducted by Mrs. Sydney A. Hogarth, made an interesting program.

Lyell Gustin presented his eleven-year-old pupil, Neil Chotem, in recital, April 6. The youthful pianist delighted the audience with his technical maturity and musical feeling. He played the Rameau gavot and variations, Haydn's sonata in D; Ornstein's Pygmy Suite and Mozart's C minor concerto.

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MISCELLANEOUS MUSICAL EVENTS

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Cornish School

Among the names to be included on the music faculty at the Cornish School during the forthcoming summer session, is that of Maude Conley Hopper, concert artist and



MAUDE CONLEY HOPPER

teacher of voice and repertoire. Mrs. Hopper studied voice with Georges Cunelli and acted as his assistant both in Rome and Paris. She also made a special study of German Lieder with Raimon von Zur Muehlen in England, and did special work in French diction and phonetics at the Sorbonne, Paris, and with Marie Le Maitre.

Dorothea Hopper Jackson, concert pianist and teacher, is another member of the summer music faculty. Mrs. Jackson is a graduate of the Cornish School, was awarded a Juilliard Fellowship and studied for two years in New York. Her teachers include Calvin Brainerd Cady, Berthe Poncy Jacobson, Ernest Hutcheson, Sigismund Stojowski and Wanda Landowska, Paris. The Cornish Summer School opens June 20, to continue until July 30.

Frederick Schlieder Pupils in
Concert

On May 26 at the auditorium of the Society of Ethical Culture in Philadelphia, students of Frederick Schlieder at the Philadelphia Conservatory of Music will be heard in a concert of original compositions. Included on the program will be piano and choral music, preludes and fugues for strings and violin solos.

Juilliard Graduate School Concert

The wind ensemble class of the Juilliard Graduate School (George Barrère, conductor) gave the eighth and last event in the course of chamber music concerts which have been presented this season in the auditorium of the Juilliard School of Music, New York, on April 27. There were ten student performers (two flutes, two oboes, two clarinets, two bassoons, two horns), who were assisted by Edith Knox, pianist and Arthur Jones and Joseph Pizzo, harpist, in Hahn's Le Bal de Beatrice d'Este. Mr. Barrère and one of the flutists collaborated

in playing Hindemith's Kanonische Sonatine, op. 31, No. 3. Other items on the program were by Raff, Beethoven, Bach, Delibes, Stravinsky, Guion and Florent Schmitt. The wind players gave an impressive performance of a highly musical and exacting list. Mr. Barrère's well defined and propulsive conducting was responsible for a large share of the afternoon's success. M. S.

Braun Presents Symphony of
Seventy and Soloists

POITTSVILLE, PA.—Robert Braun led his orchestra, the Symphony of Seventy, in a concert, April 27. The soloists were Mabel Toole, soprano, Helen Kempinski and Paul Schaal, two-piano team, and Dorothy Wilson, pianist. Schubert's Unfinished Symphony was the orchestral number, in which Mr. Braun's instrumentalists revealed alert response and technical proficiency. Miss Kempinski and Mr. Schaal played the Tchaikowsky concerto with the orchestra, winning warm applause for an excellent performance. Miss Wilson, a graduate of the Braun School of Music, played the Moszkowski concerto, assisted by Mr. Braun at the second piano. Her playing was marked with fluent technic and interpretative insight. Miss Toole, a recent addition to the radio field, sang Lo, Here the Gentle Lark, accompanied by the orchestra, Leo Minnichbach, flute soloist; and numbers by Friml, Rogers, Rittenhouse and Bohm, with Mr. Braun at the piano. Her voice is of agreeable quality, sympathetic and well-controlled.

This concert, the last of a series, was attended by an audience which filled the Methodist Church to capacity and rewarded all the performers with hearty applause. The final event, at which John Erskine will be soloist, is set for May 29 in the Capitol Theatre.

Lee Pattison Acting Director
at Chautauqua

Lee Pattison has been appointed acting director of the piano department of the Chautauqua Summer School, Chautauqua, N. Y. He takes the place of Ernest Hutcheson, who has been granted a leave of absence.

In addition to private lessons, Mr. Pattison will give three class courses. The interpretation classes will form a series of twelve recitals played by Mr. Pattison, and will be prefaced by explanatory remarks on the form and content of the work played. The programs are arranged to give members of the course a comprehensive review of piano literature from the old masters to composers of the present day. The lecture classes are designed for teachers and advanced students. These replace in a more extended and varied manner the former teachers' classes. In this course Mr. Pattison will give talks on technic and expression, and discuss questions likely to arise in the work of the modern piano teacher. In the concert classes professional pianists will give the program, followed by Mr. Pattison's constructive suggestions on the performances.

Mr. Pattison offers one scholarship (course of six lessons and thirty-six classes) to be competed for at the piano studio in Chautauqua, July 2. The Juilliard School of Music will also award a scholarship with Mr. Pattison (including six lessons, thirty-six classes, four hours' daily practice fee and gate fee). For this scholarship the applicant must be able to perform a composition by Bach, a sonata by Beethoven, a nocturne, scherzo or a ballade by Chopin, and a composition of the applicant's choice.

American Institute of Applied
Music

Kate S. Chittenden, dean of the American Institute of Applied Music, New York, presented a second Haydn commemoration program as an evening of chamber music on

May 4. The Euphonic Trio, consisting of Em Smith, C'Zelma Crosby and Gladys Shailer, gave a good interpretation of the trio in E flat, followed by Annabelle Wood, pianist, in a poetic performance of the sonata in C minor. The sonata in G for violin and piano enlisted the cooperation of Miss Wood and George Raudenbush; they constitute an artistic pair. The recently discovered quartet in E flat (the first printed work of Haydn) was played by Misses Smith, Crosby, Hugo Fiorato and Mr. Raudenbush with unanimity and tonal contrast. Otis Holley, young colored singer (she studies with Oscar Seagle) provided variety in She Never Told Her Love, earning a recall; Pauline D. Gold played her accompaniments. F. W. R.

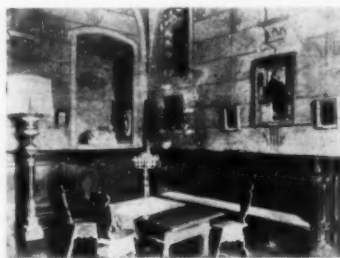
Senior Orchestra Concert Under
Stassevitch at Mannes School

The first of the three special end-of-the-season student concerts at the David Mannes Music School, New York, took place on April 27, when the Senior String Orchestra, under Paul Stassevitch, gave its annual program with assisting soloists. The concert opened with the orchestra playing the Vivaldi D minor concerto grosso in Sam Franko's arrangement, followed by the Bach Italian concerto for piano, played by Dora Richman, pupil of Frank Sheridan. Two shorter string numbers made up the third group. The second soloist was Clotilde Mirabella, soprano, pupil of Adrienne von Ende. Miss Mirabella sang, and was forced to repeat the Mozart aria, Zeffiretti lusinghieri, from Idomeneo, at the insistence of the audience. Mr. Stassevitch was her accompanist. The concluding number was Elgar's introduction and allegro for string quartet and orchestra. A large and appreciative audience attended the concert, which was admirably presented by the young musicians. R. S.

Gonvierre School in Historic
Surroundings

The Palace Chigi-Saracini in Siena, Italy, which was turned over to Claude Gonvierre for a Master School of Music from July 1 to September 10, is one of the historic palaces of Italy, built in the fourteenth century and famous for its collection of paintings of the Sienese masters. It is located in the Tuscan art center and its owner, Count Guido Chigi-Saracini, is one of the foremost patrons of music in that country.

"Count Chigi-Saracini is anxious to make the school a center for a true exchange of cultural ideas between his country and ours," said Mr. Gonvierre recently. "To carry out this purpose we intend to give a yearly festival of modern American and Italian music at Siena, which we hope to begin next year. But the unique charm of the school, particularly for Americans, will lie in the at-



TWO VIEWS OF THE PALACE CHIGI-SARACINI IN SIENA, ITALY, where Claude Gonvierre will hold his Master School of Music from July 1 to September 10.

mosphere of beauty and great artistic and historic traditions in which the student will be steeping himself all the time he is pursuing his studies.

"There he will be taking his lessons in the lovely rooms of a building that is one of the finest examples of Italian Gothic

architecture. Hanging on the walls of the rooms, decorating their ceilings are paintings by Botticelli, Donatello, Brediano and particularly the masters of that Tuscan art center itself, Duccio, Andrea Vanni and Sassetta. There are also a vast collection of bronze and marble sculptures and many examples of majolica work, not to mention the antique furnishings which are the accumulation of centuries.

"Then, for the music student, there are the great music library, the finest in all Italy, the organ, the large concert hall where the Count gives frequent concerts, and the fine collection of old musical instruments.

"The city itself is no less of another world. Siena, more than any other of the Italian cities, has preserved its medieval character. It is still a walled town, its palaces built of the warm-colored brick of the region are centuries old, its streets are narrow and winding, its cathedral, churches and galleries are filled with the works of the great ages of Italian art. Twice during the summer the popular festival of the Palio takes place, with its picturesque procession in medieval costume and the horse race round the camp.

"Outside the walls the visitor may take countless interesting excursions, either afoot through the vineyards and olive gardens, or by motor to Assisi, Perugia and Florence. Around the city lie the villas of many Roman families, for the altitude of Siena makes the climate pleasant in summer. Finally, living accommodations in the town are good and inexpensive. Altogether, to spend a summer in such surroundings and to come into such close and daily contact with so noble and variously developed a culture, we feel, will be a rare opportunity for American musicians." J. V.

New York College of Music

The April 22 junior class recital at the New York College of Music (Hein and Fraemcke, directors) consisted of nine piano and four violin solos, closing with an ensemble for three violins. Of the sixteen participants, Sylvia Behr and Aaron Horowitz, violinists, were outstanding, while Leontine Bodenlosz and Dora Naclerio, pianists, won honors; they played works by Seitz, Mozart, Schumann, Mendelssohn and MacDowell. Others programmed were the pian-



ists, Edward Greenberg, James Horan, Mary Blake, Edna Schwartz, Maurine Hanley, Juliet Belsito, Rachel Brecher; and the violinists Matthew Raia, Jacques Hetteix, Frank Hastall and Florence Cattadoris. The college salons were crowded. F. W. R.

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RONALD MURAT

Ronald Murat, New York violinist and composer, has announced his summer plans. He will spend most of the time at Haddam, Conn., teaching violin, harmony and composition, and conducting ensemble classes, as well as composing and working on new repertoire for next season. Mr. Murat's summer home is located on the Connecticut River, only a short distance from Long Island Sound. An attractive feature of this location is that students are able to secure full living accommodations in nearby farm-houses.

Two days every week Mr. Murat will teach in his New York studio, thus taking care of those who are unable to leave the city, as well as the out-of-town pupils from California, Florida, Louisiana, Texas, Maryland, Virginia, Vermont, Massachusetts, New Jersey and New York State, who come to study with him.

Some of the activities of Mr. Murat's pupils during the past winter have been as follows: John Bembeck played the Tartini sonata and the Spohr concerto (No. 11) at the Institute of Musical Art of the Juilliard School of Music, New York; Holland Duell gave an evening of sonatas comprising ones by Mozart, Corelli and Beethoven, at Lakeville, Conn., and repeated the program in New York; Sindel Kopp played the Mendelssohn concerto and shorter pieces over WOR, and performs weekly over a Passaic, N. J., station; Vivian Speisman did the Nardini concerto at the Institute of Musical Art; Arnold Belnick played the Biotti concerto in New York; Bernard Sarapin has been heard over the air.

A string quartet, which has been coaching with Mr. Murat for the past four years, gave a program at the Hotchkiss School, May 1, presenting compositions by Haydn,



RONALD MURAT

Mozart and Bach. The members of the quartet are Holland Duell and John Dembeck, violins, and John Henry Hammond, Jr., viola, all Murat students. They are assisted by Otto van Koppenhagen, cellist of the New York Philharmonic Orchestra.

RICHARD MacCLANAHAN

The Riverdale Country School gave its "spring festival of music-making" on April 29 in the main building of the school at Riverdale, N. Y.

On this occasion boys and girls who pursue their musical education under the faculty which Richard MacClanahan has assembled, gave a program which included solos for piano, violin, clarinet, cello and voice, student accompanying of clarinet and violin numbers and two orchestra numbers, two trios, and a string quartet in which a viola, given by Mr. and Mrs. Edouard Dethier, of New York, was played for the first time. The program was opened by students and continued by adults and artist students.

Mr. MacClanahan will present pupils from his New York studio in their annual recital at Steinway Hall, May 25. Beginning in June he will conduct a teachers' course in his method of teaching, consisting of ten class lessons, outlining a course of principles and materials to be augmented by private lessons.

Tessa Bloom, awarded this year's annual scholarship of the American Matthay Association for a year's study with Tobias Matthay, has gone to London to begin her studies under this celebrated English teacher.

HARRY FRATKIN

An interesting recital was given by pupils of Harry Fratkan at Pythian Temple, New York, May 1. The young violinists were heard in works of Bach, Vivaldi-Nachez, De Beriot, Hubay, Chausson, Vieuxtemps and Saint-Saëns. Those taking part were Morris Winokur, Raymond Hajdu, Martin

Goorevitch, Myron Levite, Louis Gralitz, Dorothy Brodsky and Irving Kleinman. Vera Giles was at the piano. The pupils showed well-directed talent. A large audience was present and applauded approvingly. G. F. B.

THUEL BURNHAM

Thuel Burnham, American concert pianist and pedagogue, in bringing to a close his winter season, announces his teaching plans for the coming summer. Mr. Burnham will



THUEL BURNHAM

continue to hold classes on the island of Martha's Vineyard, Mass., where he has had his summer home for many years; but he also will keep open for weekly private lessons and master classes, the studios of the Burnham-Wragg Piano School in New York. This is being done at the request of pianists and teachers who must be in New York this summer for other activities aside from piano study.

HARRY KONONOVITCH

On May 25 at Wurlitzer Hall, New York, pupils of Harry Kononovitch, teacher of violin, will give their annual New York recital. The following will take part: Eva Gross, Mildred Lipman, Milton Wiener, Nathan Horowitz, Lillian Grummer, Ruth Schneider, Herbert Kramer, Sadie Fox, Frank Armocida, Mary Tesoriero, Eugene Steiker, Elias Krotman, Herman Teller, Irving Herdan, Sam Kramer, Harriet Lefkowitz and Frances Kirangelos. Dave Roberts, concert pianist and instructor, will be the accompanist.

RANSOM STEELE

Ransom Steele, baritone, was heard in New York, March 4, and again on March 24 (Hotel Thorndyke); and on April 28 at a Y. W. C. A. affair in Newark, N. J. Mr. Steele will sing at a nurses' graduation in Newark, May 18. He is soloist at First Church of Christ, Scientist, Jersey City, N. J.

I See That

Charles Maduro's Flor de Mis Amores was sung by Clarita Sanchez at Roerich Hall, New York, on April 30.

Richard Copley has moved his managerial offices to Steinway Hall, New York.

Frederic Warren will teach singing and hold group singing classes in Madison, North Conway and nearby New Hampshire cities, from June 1 to October 1. Mr. Warren reports that he already has enrolled a large number of students for these classes.

At the Poets' Dinner, held recently for the Washington, D. C., convention of American Pen Women, at Hotel Willard, Laurie Merrill read six of her Poems of Moods. The musical background was played by Pearl Adams, American composer-pianist.

Emma Roberts sang at a musicale held in the Fifth Avenue, New York, home of Mrs. Bainbridge Colby on April 15. This was a reengagement from last year.

Maria Halama, mezzo-soprano, recently signed a contract with the Columbia Phonograph Company to record folksongs. On May 5, at the Horace Mann School, New York, she presented a program of La Forge compositions. Miss Halama is also doing broadcasting and television over W2XAB and WOR.

Ernest Bacon, of San Francisco, Cal., was awarded a traveling scholarship in music, amounting to \$1,800, by the Pulitzer committee in their annual awards.

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Press Comments

GERTRUDE METCALF

The costume recital captioned "The Poets in Song," at Chalf Hall, New York, last month, drew attention to Gertrude Metcalf, soprano. Shakespeare, the Victorian poets and Tagore were represented in songs, Miss Metcalf prefacing each group with appropriate remarks before singing the various



GERTRUDE METCALF

numbers. The singer is a Bachelor of Music (Eastman School of Music) and was formerly soprano soloist in Rochester churches. She has taught voice in Wolfville, N. S., and now is connected with State Teachers' College of Trenton, N. J. Her engagements during the past season included Trenton Model School; Zonta Club; Cecilia Club, Freehold, N. J.; First Presbyterian Church, Newton, N. J.; and the Sorelle Club, Verona, N. J. She is soloist and musical director of the Fourth Presbyterian Church of Trenton.

The Verona (N. J.) News in press comment on "The Poets in Song," called it "A unique program." The New York Evening Post, "A friendly audience seemed pleased." The Times: "The audience received the recital warmly." The Herald Tribune: "She has a voice of likeable quality." The Staats-Zeitung, in part: "A charming exhibition; the singer is endowed with varied talents, a carefully trained voice, of exceptional range and volume, combining both expression and flexibility . . . warm tones . . . praiseworthy interpretation and intelligent musical art . . . fine taste."

LOTTE LEHMANN

Lotte Lehmann is scheduled to open her second American concert tour in Northampton, Mass., next November, to be followed by an appearance in Pittsburgh and a Carnegie Hall, N. Y., recital. The first fortnight of December will be spent by the soprano fulfilling engagements on the Pacific Coast. Later dates are in Kitchener, Ont.; Columbus, O.; Louisville, Ky.; and at the Bagby Morning Musicales in New York.

Since leaving America, Mme. Lehmann has been singing in France and Italy and is now back at the Vienna Staatsoper. She is to be featured in the gala performances arranged for the Festal Fortnight, which Vienna is celebrating in June. During July she plans a holiday on the North Sea. In August she will appear as usual at the Salzburg Festival under the baton of Bruno Walter.

Mme. Lehmann gave a concert in Rome on April 7. The Giornale D'Italia commented: "After Mme. Lotte Lehmann's great success at the Sala Accademica di Santa Cecilia, it was not difficult to foresee that this exceptional artist would arouse as great enthusiasm at the Augusteo. Accompanied by the orchestra which was conducted by Maestro Mario Rossi with his usual sympathetic understanding, Lotte Lehmann, aided by her marvelous vocal gifts, the perfect nobility of style and potent, expressive force so intelligently guided that it never degenerates into bad taste, interpreted to perfection the great and difficult aria of Rezia from Weber's Oberon, Elisabeth's fine aria from Tannhäuser, and three of Wag-

ner's songs, Schmerzen, Im Treibhaus, and Traume. But, with the program at an end, the audience, as if by tacit understanding, remained seated, so profound was the conviction in every one that Mme. Lehmann must sing more."

La Tribuna: "Mme. Lehmann showed herself anew definitely an interpreter of rare originality and of vivacious charm. The aria of Rezia from Oberon by Weber, that of Elisabeth from Tannhäuser, and Wagner's lyric songs Im Treibhaus and Schmerzen, revealed the profound depth of passion and the tender sensitiveness of her soul."

TEATRO DEI PICCOLI

Raymond Hall wrote the New York Times from Rome, March 18, 1932, the following about Podrecca's Teatro dei Piccoli: "Early one afternoon a few days ago Arturo Toscanini was seen pacing restlessly back and forth before the Teatro Quirino in Rome. He had come to the city on a brief errand from the village nearby, where he is undergoing treatment for his arm, and had to return before nightfall. He was irritated because the theatre was closed and wondered why, forgetting there was no Monday matinee. And so, like a disappointed child, he wandered, half bewildered, from bill to bill, looking longingly at the allurements advertised. The Teatro dei Piccoli had come to town."

"A few weeks previous, at the Dal Verme in Milan, Toscanini warmly congratulated the director and his staff with these words: 'The Teatro dei Piccoli is a theatre that I love above all others, and I am deeply moved at the progress made by this company, which I have followed from its birth. Not only did I determine to see the performance immediately on arriving from America, but now that the curtain is lowered I wanted to come back stage to shake hands with all the artists.' Max Reinhardt, some time before, had said and done the same thing."

"These significant tributes illustrate the present importance of Vittorio Podrecca's celebrated puppet theatre, now appearing in Italy after eight years of remarkable success abroad. Podrecca has surpassed all previous attempts in the puppet field. His theatre is unique. Delightful costumes and decors, many by masters of modern stagecraft, are fused with singers and orchestra to form a perfectly balanced whole. The Rome repertoire included Respighi's miniature fable, expressly composed, Sleeping Beauty; abridged arrangements of Clorinda and Tancredi, Servant Mistress, Don Giovanni, Chance Makes the Thief, Barber, Magpie, Elixir, Ali Baba (Bottesini), Geisha (Jones), besides variety numbers (Spanish serenade and corrida, Venetian scene, singers'-pianists' parody, Negro revue acrobatics)."

S. Hurok will bring this attraction to America next season.

NELSON EDDY

Nelson Eddy was baritone soloist in Verdi's Manzoni Requiem with the Hartford (Conn.) Oratorio Society, April 26. The Hartford Daily Times reviewed Mr.



Photo © Bachrach

NELSON EDDY

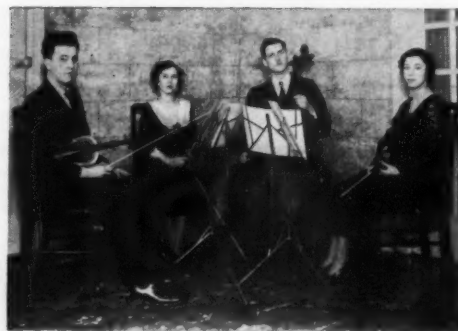
Eddy's performance under the subtitle, "Eddy Wins Acclaim." "Musical honors among the soloists," continued this critic, "must be given to Mr. Eddy, who came to Hartford last evening a total stranger, but who left with the plaudits of his hearers ringing in his ears. No more capable male soloist than Mr. Eddy has ever appeared with the society. His voice is lovely in its tone quality, and he sang with evident sincerity as well as evident desire to impress his audience with the meaning of the message." The Hartford Daily Courant: "Mr. Eddy came a stranger to most of those present and made a fine impression in every way. His voice has power and sweetness, is admirably controlled; his diction is unusually good and his sense of drama is sure,

not only in solo work but in his passages in concerted numbers as well."

SONTAG'S MOZART STRING QUARTET

Some time ago Wesley G. Sontag organized the Mozart String Quartet, consisting of himself, first violin and leader; Cornelia Basky, second violin; Helen Rozek, viola; and Walter Potter, cello. The quartet has appeared at several private musicales, in schools, and on May 1 gave a recital at Chalf Hall, New York. On the program were the following representative classic and modern works: quartet in D minor Haydn; Three Idylls (Frank Bridge); Night (Ernest Bloch); Passepied (Beryl Rubinstein); Nocturne (Vincent Jones); London Bridge (Bernard Ocko), the last two in manuscript. Their playing won commendation from the New York Times, American and Staats-Zeitung. The Times alluded to the quartet as "displaying sincerity and considerable fibre." The American: "The young and ambitious players disclosed a commendable grasp of the technical and musical exactions, which were imparted with earnestness and conviction." The Staats-Zeitung printed (translation): "The players are masters of their instruments, both technically and musically; most expressive were the shorter pieces. Impressing one as a new ensemble, their playing however, especially in cantilena passages of the Haydn quartet, showed their clean and thoroughly musical interpretations."

On a previous occasion Marion Bauer



THE MOZART STRING QUARTET
Wesley Sontag, first violin; Cornelia Basky, second violin; Helen Rozek, viola, and Walter Potter, cello.

wrote: "The quartet displayed a good tone and feeling."

HART HOUSE QUARTET

When the Hart House Quartet returned to Canada recently after an international tour covering many thousands of miles, an invitation concert was given in Toronto for the subscribers to their regular local series. According to L. M. in the Toronto Globe: "It was very pleasant to welcome these gifted players home once more, for we miss them even while we realize, with fitting pride and gratitude, that their absence here means the enhancing of Canadian prestige elsewhere. . . . Their program imposed a heavy strain upon the players, but their virtuosic abilities were more than sufficient for all demands."

(Continued on page 29)

CLUB ITEMS

MUSIC OF HOWARD HANSON PLAYED AT THE NATIONAL ARTS CLUB

Dr. Howard Hanson, whose opera Merry Mount is scheduled for a Metropolitan premiere next season, dropped his Rochester duties for the moment to give a concert of his own compositions, April 27, at the National Arts Club, New York. Several hundred musically inclined persons thronged the adjoining galleries of the Gramercy Park institution to hear four groups of pieces by this singularly gifted musician. Dr. Hanson, after being introduced by an official of the club, made a few modest remarks, drawing analogies between the three periods usually allotted to classic composers and the various phases of his own artistic development. Adding, however, that with so many accelerations prevalent in the world of today, no doubt he would suffer five periods instead of three. All of which was in a light and contagious mood and served to introduce the man before the composer.

Dr. Hanson chose as the initial work a youthful although felicitously written Concerto da Camera, for string quartet and piano. The performance was provided by the Hochstein Quartet, of Rochester, with Dr. Hanson at the piano. Agreeably introspective, the piece has admirable construction and includes a particularly spirited and gracefully written fugue. Florence Vickland, graduate of the Eastman School, lent her attractive soprano voice to the interpretation of Three Songs for Children, and Beat, Beat, Drums. The miniature settings of the former charmed the listeners; and the dramatic implications of the latter, with a constantly recurring rhythmic ictus supplied by the piano, was excellently effective. Emmanuel Balaban, head of the opera school at Eastman, provided support with his adroit accompaniments.

A string quartet, op. 23, again presented the Hochstein Quartet (Messrs. Friedman, Lenard, Stillman and Meltzer); these young men possess not only unusual aptitude for their individual instruments but a consummate ability to blend them into an euphonious whole. The work itself is a more recent composition of Dr. Hanson and is conspicuous for terse form and engrossing sentiment. A two-piano arrangement of Pan and the Priest, symphonic poem, played by Dr. Hanson and Mr. Balaban, concluded this thoroughly enjoyable and significant concert of American music.

R. G.

INTERFRATERNITY GLEE CLUB CONCERT

The annual spring concert of the Interfraternity Glee Club of New York at the Roosevelt Hotel, April 28, featured Mary Ledgerwood, contralto. She won real successes and presentation of flowers, with encores following each appearance. O mio Fernando (Donizetti) and songs by Respighi and Hageman showed her varied gifts, clear high tones and warm expression.

The club's hearty singing of Grieg's Landkennung, Storch's Serenade, To a Wild Rose and My Old Kentucky Home was noted. Soloists in these were Clifford Oates, George

I. Brandt, Floyd F. Bates and S. Carl Kapff, all of whom won applause, leading to the final climax in Mana-Zucca's I Love Life. Edward Law Seip conducted with vigor, and Ralph E. Douglass played accompaniments with sympathy and facility. The chorus consists of forty singers, eight fraternities being represented. F. W. R.

SINGERS CLUB HONORS EDWARD JOHNSON

Edward Johnson, who was soloist with the Singers Club at Town Hall, New York, April 7, has been elected a life member of that organization.

A letter to the tenor from Albert W. Treat, acting president of the club, reads: "On behalf of all the fellows, I want you to know how deeply indebted we feel for your splendid loyalty and exquisite artistry in the April 7 concert at the Town Hall. Yours was the piece de resistance in the whole evening. We have elected you a life member of the club, an honor we confer most infrequently, but one we are certain no one has earned more graciously. You have helped us turn our thirtieth corner with courage for the future." Charles Baker has taken over the musical activities of the club, and now he is its permanent conductor.

SCHUBERT CLUB OF ST. PAUL ELECTS

ST. PAUL, MINN.—The Schubert Club held its annual meeting at the St. Paul Hotel on April 20, when the following officers were elected for the coming year: president, Mrs. Charles A. Guyer; first vice-president, Mrs. C. E. Furness; second vice-president, Mrs. W. R. Randenbush; third vice-president, Mrs. Daniel de Wolf; recording secretary, Mrs. F. A. Defiel; assistant recording secretary, Mrs. F. Otto Willins; corresponding secretary, Mrs. W. A. Lucker; assistant corresponding secretary, Mrs. Edward Shous; treasurer, Mrs. L. C. Jefferson; librarian, Mrs. R. V. Reusch; assistant librarian, Bernadette Kerwin; directors, Mrs. F. E. Ward and Mrs. W. A. Dorsey. C. L.

PARNASSUS CLUB

Ethel Caghans Ziglitzki, soprano, of Waterbury, Conn., attended the April 30 reunion of present and former residents of the Parnassus Club, New York. She was heard in songs by Wesley G. Sontag, the composer at the piano, at a recent concert in Waterbury.

THE BOHEMIANS

The final meeting of The Bohemians (New York Musicians' Club) was held at the Harvard Club, May 2. An exceptionally fine program no doubt accounted for the large attendance. Proceedings started with Bach's concerto in C major for two pianos, with accompaniment of string orchestra, played by Edwin Hughes and Alton Jones in true Bachian style, with pulsating rhythm and well shaded nuances. The orchestra, under the able direction of Sandor Harmati, added materially to the general effect in the first and last movement, the second movement being for pianos only. Brahms' trio in C minor, op. 101, for violin, cello and piano followed. This was given an inspired reading by Naoum Blinder, Evsei Belousoff and James Friskin, win-

(Continued on page 30)

OPPORTUNITIES

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Press Comments

(Continued from page 28)

BERENICE ALAIRE

Baroness von Klenner's artist-pupil, Berenice Alaire, sang in Buffalo, N. Y., Pittsburgh, Pa., and New Rochelle, N. Y., within one week during April and, according to newspaper notices, with fine success. The Courier-Express called her "The sensation of the evening," continuing to say that she "created a furore in concert; looked as



BERENICE ALAIRE

as the Doll in the Tales of Hoffmann.

though she had stepped down from an old portrait . . . a voice of exquisite sweetness, limpid upper tones, sung with such youthful appeal as to win her rounds of applause. This young artist gives rich promise for the future, and is undoubtedly destined for a great career."

The Buffalo Times commented, in part: "Her voice is one of great purity and sweetness, with remarkable vocal control; she has temperament, too. She scored so heavily in Rimsky-Korsakoff's Hymn to the Sun that the audience refused to move until it was repeated." The News mentioned her as "a winsome artist, with talent in abundance, charming stage presence and remarkable poise . . . sang with ease and charming effect." "A personality of no mean force" ran the Pittsburgh Sun-Telegraph, "with a fresh and beautiful voice and most naïve manner; her middle register is fuller than with most coloratura singers . . . knows how to win her audience." The Press called her voice "of remarkable quality, limpidity and appeal, with lovely low register and brilliant high tones; she added two encores." Harvey Gaul, in the Pittsburgh Post-Gazette, announced her to be "an extraordinary young girl, a born coloratura, a native canary-bird; she immediately startled the audience with altissimo high E's . . . touched off

those tricky trills in the Indian Bell Song in an amazing fashion."

As soloist of the New Rochelle Music Club, her success was noted by the Standard-Star, "Few as delightful as the pure, bird-like coloratura of Berenice Alaire; she has rare purity and freshness of voice, flawless tone production, clear diction, and simplicity."

Her engagements during this month include May 4, Staten Island (N. Y.) Women's Club; May 5, ballroom, Hotel Astor, New York (return engagement); May 6, Mountain Lakes (N. J.) Choral Society; May 28, Women's Press Club, Hotel Pennsylvania, New York.

ROSE BAMPTON

Rose Bampton was contralto soloist in the recent New York and Philadelphia performances of Schönberg's Gurrelieder by the Philadelphia Orchestra, Leopold Stokowski conducting. The New York Herald Tribune commented: "Miss Rose Bampton excelled by reason of the dramatic intensity, the truth of feeling, the musical beauty and intelligence with which she delivered the important solo of the Wood Dove." The Times: "Miss Bampton had her part well in hand and was admirable in spirit and diction." The Evening Post: "Miss Bampton brought to the lament of Waldaube the richness of tone and the emotional appeal to make it the most memorable song of the cycle." The Sun: "Her singing of the solo of the Waldaube in this Schönberg work was the achievement of an artist of valuable vocal equipment, intelligence and dramatic eloquence." The Brooklyn Daily Eagle: "Hers is a voice, it seemed last night, of thrilling potentialities; the most should be made of them."

The Philadelphia Ledger: "Rose Bampton had but a single number, that describing the death of Tove, but it contains some of the most beautiful music of the work and was sung with beautiful voice and intense pathos." The Philadelphia Evening Bulletin: "Rose Bampton, whose fine contralto, full, rich and notable as to power and range, was particularly effective in the dramatic aria of Waldaube, Voice of the Wood Dove."

ANTONI SALA

Since his arrival in England, Antoni Sala, cellist, has been playing with much success. When he was soloist with the Municipal Orchestra in Brighton, the Herald commented: "Seldom has one heard a more brilliant rendering of the Saint-Saëns cello concerto in A minor than that given by Antoni Sala. Here is a cellist who allies a Teutonic-like efficiency to a rich Latin temperament; who, while holding the technical side of his art in the hollow of his hand, pays due tribute to the emotional quality that must lie behind any great work. His octave work and double stopping were not presented as showmanship, but as an integral part of the work. It was, perhaps, this unity, this compactness and strong sense of structure that made the concerto seem to be of only a few minutes' duration. There was a big demonstration for the cellist at the close of his performance and 'bravos' came from the members of the orchestra as well as from the audience."

NEW PUBLICATIONS

MISCELLANEOUS

REVIEWED BY LEONARD LIEBLING

Two Sonatas, for piano and violin, by M. J. Erb.

These are the second and third sonatas by this composer, whose works I have not previously encountered. He is apparently a conservative modernist, who has made up a recipe of substantial melodic foundation flavored with the most palatably spiced of the radical harmonies. Ravel, Debussy and Hindemith have not passed by M. J. Erb in vain, and his consciousness has also not been unaffected by such an older as César Franck.

However, the foregoing reservations should in no way be regarded as reflecting on the Erb talents, for that gentleman knows his standard sonata form and handles it with attractiveness and ingenuity. Refined thought and feeling, excellent instrumental treatment, meaningful themes, and much rhythmic variety mark the pages of the two sonatas. They are solid musical writing, in spite of no high degree of originality and no complete concession to modernity. Of the separate movements I liked best the broad last section of the third sonata, and Canzonetta Francese, in the second sonata. (Editions Maurice Senart, Paris.)

The Blue Danube, waltz, by Johann Strauss; piano transcription by Christopher Le Fleming.

"What, another?" the average pianist will exclaim. There is no need to worry. Le Fleming's arrangement represents no addition to the concert versions of Strauss waltzes by Tausig, Schulz-Evler, Godowsky, Rosenthal and others. The present transcriber says in his preface: "This arrangement does not fall a prey to the lure of virtuosity," and he has succeeded in his purpose to keep concert-room technic out of his work, and yet offer a contrast to the childishly simplified versions of the famous Blue Danube waltz, which one finds in the "Albums" and "Collections." Le Fleming fills out the chords and gives a workable idea of the original orchestration. (J. & W. Chester, Ltd., London.)

String Compositions

Reviewed by Arthur Hartmann

Quartet, op. 33, No. 3, in D, by N. Miaszkowsky.

A few measures of a theme (made of motifs of the first subject) open this composition. These measures at once arrest attention by their archaic character and *cantus firmus* style. A wavy figure of the first violin (ingeniously made from the notes of the first two measures of the introduction) brings the principal motif, in the cello. The second theme is Schumannesque, though the part-writing is infinitely better than Schumann achieved in his string quartets. (If this sounds heretical, it is after all the opinion of one man and to attempt to justify it would lead to a long argument on the polyphonic writing—so-called—of Schumann, and take us a long way from the consideration of the music of Miaszkowsky.) There is also a third theme. The development is the strongest part of this work and again shows Miaszkowsky as a craftsman and an artist who balances his proportions. His quartet has only two parts, the second of which is a series of eight variations on a theme from No. 7, op. 66, by Edward Grieg. Variation No. 1 is simple, a sort of two-against-one counterpoint. No. 2 is a Scherzo, while No. 3 is a three-part canon

with strong Russian flavoring. However, this entire second part is conventional and harmonically uninteresting, due perhaps to a not very happy choice of theme. (Soviet State Music Publishers, Moscow.)

Songs

Reviewed by F. W. Riesberg

With All of Dublin Lookin' On, by Louise Snodgrass.

Here is a good, hearty song, for high or low voice, in a range of one octave. It tells of Mary and her "fine English lad," who however said, "No wife I'll take." There follows an interlude consisting of a bagpipe strain, announcing Sandy, "thrifty Scot," and who thought he had won her. But "Twas pain in her heart that made her say 'Yes,'" and she returned the ring, "With all of Dublin lookin' on." Then comes the Irish tune, Killarney, telling of Terry's return from the wars, of his love for Mary. "And the two will be wed with all of Dublin lookin' on, wishin' them well." The composer has cleverly used the same melody throughout, but with entirely varied harmonies and piano-part, each stanza being distinct in mood. The English lad is characterized by crisp, rhythmic music; the discarded Scotchman is dreary and doleful; and the winning Irishman full of gay abandon. (Galaxy Music Corporation.)

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Seattle: John Hopper, 710 E. Roy St.

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Milwaukee: Justin McCarthy, 1512 E. Royall Place.

*See first editorial page for list of other representatives

Club Items

(Continued from page 28)

ning for them the acclaim of the listeners. Elgar's Introduction and Allegro, op. 47, for solo quartet and string orchestra, divided, brought the musical feast to a close.

G. F. B.

PERFIELD MUSIC CLUB

The junior section of the Effa Ellis Perfield Music Club of Phoenix, Ariz., of which Mrs. Luther Steward is the counselor, met recently. The members range in age from eight to ten years, and a program of piano music, interrupted by dance and dramatic numbers by guests, was given.

Clara Cressingham entertained the senior section of the club. The boys' division of the Effa Ellis Perfield Club was entertained by Robert Soule.

PENNSYLVANIA N. A. O. CONVENTION

The Pennsylvania N. A. O. (Dr. William A. Wolf, president) presented a variety of musical fare at its Philadelphia con-

vention, May 8-10. Church services, with early American music, conferences and recitals followed the meeting, organists Julian R. Williams, Rollo F. Maitland, Alfred C. Whitehead appearing. Ernest Skinner delivered a talk; the Presser Home was inspected; and Dr. James Francis Cooke also gave an address. Bernard M. Mausert was heard in a carillon recital, and the Camden Choral Club presented a miscellaneous program under its conductor, Henry S. Fry.

NEW YORK F. OF M. C.

Etta Hamilton Morris, president of the New York State Federation of Music Clubs, announces that auditions for booking through its presentation bureau are closed for the season. The federation has a sufficient list and wishes to avoid placing on the books a greater number than can receive benefit. All matters pertaining to auditions, bookings and the presentation bureau, will be handled in the future by Florence Otis, chairman. Auditions will be resumed in the autumn.

The federation called a meeting of music

teachers' clubs at Steinway Hall, April 27. Subjects were suggested and motions made and adopted. Mr. Hummel of Albany wanted a public school regulation permitting the excusing of pupils for private instruction in music. Mr. Friedman replied that there was already such a law on the books. Mr. Woodside put teeth into the resolution by insisting that the law be enforced. Miss Christmas suggested closer contacts by music teachers with parent-teachers' associations. It was voted to take a census of public school pupils studying music with outside teachers. Another topic of discussion was greater flexibility by state authorities in the curriculum, making music an elective branch, with credits for home study. About one hundred teachers attended the meeting.

WILDERMANN INSTITUTE

The first class examination in practical work and theory in the United States by representative Ronald Chamberlain, of the Royal Academy of Music, London, took place at the Wildermann Institute, St. George, S. I., N. Y., resulting in all stu-

dents passing. Thirty pupils were in the class and reflected high honors on the Wildermann Institute.

WASHINGTON HEIGHTS COMMUNITY CLUB

Musical features of the April 25 meeting of the Washington Heights Community Club (Mrs. Edmund W. Kingsland, president), included tenor solos by Hunter Sawyer, Caroline Low (his teacher) at the piano. Mr. Sawyer sang with pleasing manner, winning special commendation for songs by Rogers and Romberg. Anna Carbone, organist, played selections by Squeo and Boex, receiving due applause. Conspicuous on the program were talks by R. P. Bolton, Col. George C. Lewis (descendant of Washington), Senator Bell, William E. Haskell (Herald Tribune), and a particularly felicitous talk on the New York City Federation of Women's Clubs by the president, Mrs. Henry Willis Phelps. A group of boy scouts gave a demonstration, and among guests of honor who were introduced were Rosalie Heller Klein, Dr. Isabelle F. Borden and Rev. Charles H. Boynton. F. W. R.

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STELL ANDERSON (RIGHT)
with a friend in the court-garden of her New York home. (Herlick photo)



ERNESTINE SCHUMANN-HEINK
rehearsing under the baton of Walter Damrosch as created in marionette form by Remo Bufano. Mme. Schumann-Heink and Dr. Damrosch recently gave two benefit concerts, one on April 26, at the Metropolitan Opera House, New York, the other on May 1, in the Times Square studio of the National Broadcasting Company.



ANDRE BURDINO,
left, tenor, visits the Roman ruins at Douga, Tunis. Right, tenor inspects the ruins that were Carthage during a tour of northern Africa.



THOMAS RICHMOND,
baritone and artist-pupil of Wilson Lamb. Mr. Richmond has given many recitals and has done radio broadcasting. His most recent appearance was on April 24 at the Lamb studio in a recital representing various nations and races.



SHURA CHERKASSKY
on board the SS. General Von Steuben, departing for recitals in Berlin and a summer at Lake Como, Italy.



AT AN INFORMAL DINNER TENDERED BY MAX ROSOFF TO FRANK A. WENKER,
press representative of the Metropolitan Opera Company, at the Oxford Room of Rosoff's Restaurant, New York City. (Left) Earl Lewis, treasurer of the Metropolitan, and (right) Frank Wenker, guest of honor. (Wide World photo)

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